ISSUE ONE HUNDRED & TWO

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Doctor Who In-Vision

GHOST LIGHT

THE MAKING OF A TELEVISION DRAMA SERIES

Light at the end...

AT **IN-VISION**, we heard the news of John Nathan-Turner's premature death on 1st May 2002 just as we were beginning work on this issue. There's an obvious irony to the timing of this sad news, as GHOST LIGHT was of course the last **Doctor Who** production of Nathan-Turner's record-breaking stint as the series' producer, and also the last serious story ever made at the BBC, and while this isn't the last issue of **IN-VISION**, it does mark the beginning of the end.

To share a memory, I was more than a little worried the first time I met John Nathan-Turner. I'd just taken over the editor's chair at **IN-VISION**, having previously been editor of *DWB*, the magazine which had been his foremost critic during the late 1980s. I hadn't actually written for *DWB* until years after the series ceased production, but nevertheless, when a string of coincidences meant that an **IN-VISION** planning dinner at a convention expanded to include Lis Sladen and her family, and through them John Nathan-Turner and his party, I wondered how he'd react if he made the connection.

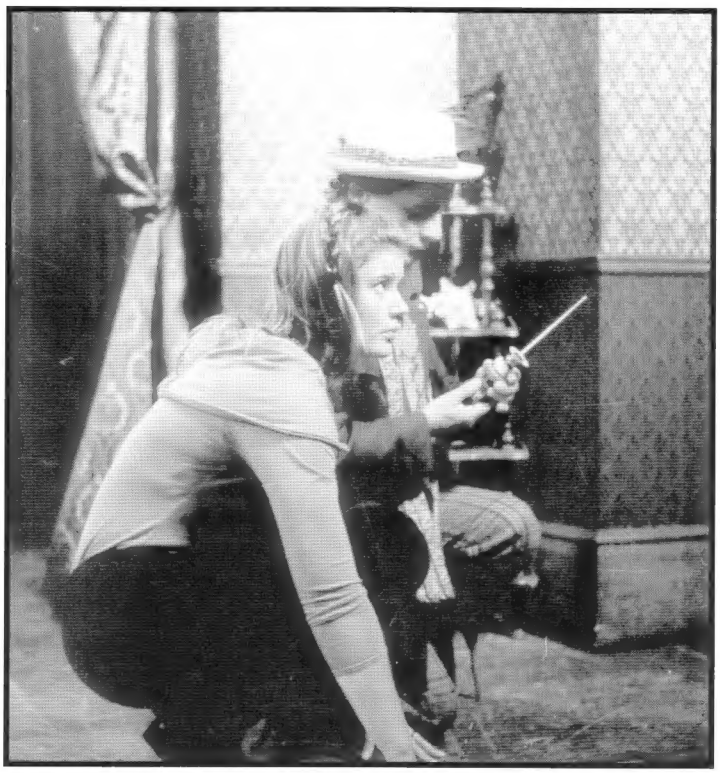
As it turned out, he merely leant across between courses, and asked whether I'd edited anything before **IN-VISION**. 'Guilty!!', I grinned, and that was that, except for some pleasantly drunken exchanges over the next few years. We spoke a few times about his contributing to **IN-VISION,** but the timing was never right, initially because he'd just agreed to contribute his memoirs to ***Doctor Who*** *Magazine*. I came away with the impression that he always done the best he could for the series given the pressures he faced, was well aware of the occasions when it hadn't worked, and might have been more willing to admit it if he hadn't been facing such strident criticism. Now that I've spent several years hitting deadlines at one magazine or another I appreciate the sheer achievement of getting each serial finished on deadline and on-budget a lot better. His premature death will undoubtedly promote a reappraisal of his work in calmer circumstances, and it's the inevitable irony that he won't be able to see it.

As for **IN-VISION**'s future... since we began work on the Seventh Doctor issues, readers have been asking what we intended to do once we'd run out of stories to cover. Would there be any special editions, or follow-up issues covering the Virgin books, or would we perhaps be returning to square one to update the old *An Adventure in Space and Time* issues about the Hartnell era? So this seems an appropriate moment to answer some of those questions.

The answer to the last is no: our publisher, Jeremy Bentham, has been slaved to the magazine's relentless production schedule for more than 20 years, which is, as he sometimes comments, 'More than you get for murder,' while I've been in the hot seat for almost eight years, and will soon have clocked up as many issues as any of my distinguished predecessors. In any case, revamps of the old issues could only rehash the masses of information unearthed by such excellent volumes as *The* ***Doctor Who*** *Handbooks*, *The DWAS's* ***Doctor Who*** *Chronicles* and the ***Doctor Who*** *Magazine* archive in recent years. We're content to let *An Adventure in Space and Time* stand as a monument to the early days of fandom's researches, and the excellent work of editors Tim Robins, Stephen James Walker and Gary Hopkins.

Similarly, we won't be continuing **IN-VISION** to cover the Virgin books, simply because this magazine is subtitled 'The Making of a Television Drama Series.' There will, however, be a few special editions to postpone the end between **IN-VISION 105: Season 26 Overview** and our coverage of the Paul McGann movie. At present, **IN-VISION 106** should be focused on the two spoofs, DIMENSIONS IN TIME and THE CURSE OF FATAL DEATH, while **IN-VISION 107: The Wilderness Years** will cover *More Than 30 Years in the TARDIS*, the radio serials and the launch of **The New Adventures**. Then two bumper editions will cover the TV movie and wrap up the entire series with an epilogue issue. So the final end should come with **IN-VISION 109**, around September 2003...

Anthony



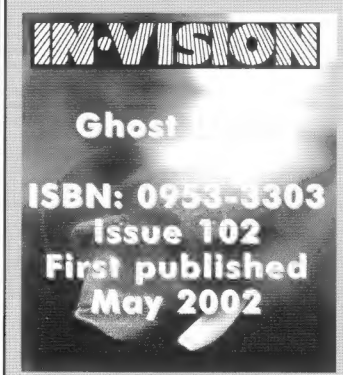
Origins

By the time Season 26 rolled around Producer John Nathan-Turner had all but handed the narrative direction of **Doctor Who** over to his Script-Editor, Andrew Cartmel. It wasn't that Nathan-Turner was disinterested in the series, far from it, simply that events within the BBC had conspired to move many of the show's operating parameters beyond the point where he could add a great deal of creative input. Budgets were tighter than ever before, exotic overseas locations were no longer possible and even elaborate, futuristic set design was discouraged due to the costs entailed.

Soundly groomed in what was possible, Cartmel deliberately moved away from commissioning a season based around expensive, non-humanoid monsters, alien civilisations and futuristic technology. He knew the BBC and its supplier list of prop makers, freelance technicians and artists were excellent at making period dramas, humanoid-looking creatures and character-driven productions, and so he cultivated those elements as the basis of his third year on the programme. He was even willing to dispense with the TARDIS as far as possible feeling that endless arguments set amidst roundel-walled rooms aboard the ship diluted the dialogue down to the levels of imported soap opera.

Sinister unworldly events taking place against the outwardly reassuring backdrop of Earth were the starting blocks of Season 26, and as early as Spring 1988, Cartmel began courting writers who could make that vision a reality.

There had been some casualties within the troupe of writers he had assembled to date. Stephen Wyatt had done two stories and was looking for fresh challenges (supported by John Nathan-Turner who saw him as a potential future writing partner), Kevin Clarke had been snapped up by the ITV series **Minder**, and Malcolm Kohll was developing a mini-series treatment for an American TV network. Ian Briggs was still in the frame and ever eager to see Ace further developed as a character, and Ben Aaronovitch's passion



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Publisher: Jeremy Bentham

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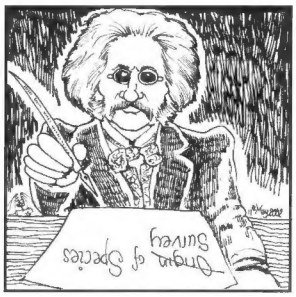
for the programme was such that he became the show's unofficial deputy Script-Editor during its final year in production. But more were needed…

And so Andrew Cartmel turned to his storage cupboard of freelance submissions by would-be writers, submissions that ranged from the downright awful to ones that held tentative understandings of the pragmatic problems underlying the creation of a viable **Doctor Who** script. One of these was *Alixion* by Robin Mukherjee, a theatre author who had imagined a world inhabited by giant beetles and humanoid monks.

Living in their sparsely-furnished monasteries, the monks produced an elixir, drawn from the glands of the giant beetles and capable of enhancing intelligence, The Doctor's involvement stemmed from discovering that these beetles were being fed steady diets of human beings, which in turn triggered production of the elixir. Cartmel worked with Mukherjee during 1988 to refine a workable storyline before deciding it was impractical as a candidate for the 1989 season. The writer's work was retained, however, as a strong possibility for Season 27…



Script

The other author whose submitted material impressed Cartmel was Marc Platt. Born in London, Platt had been a fan of **Doctor Who** since its first episode went out in 1963. He was in his twenties and studying to be a chef when he began sending freelance script treatments to the Producers of **The Archers, Blake's Seven** and **Doctor Who**. A storyline sent to Robert Holmes, *Fires of the Starmind* in 1976, reaped the most praise for character richness and the detail of its plot which revolved around Time Lord society on Gallifrey. Unfortunately Holmes himself had only just completed work on THE DEADLY ASSASSIN, also set on Gallifrey.

Marc Platt tried again while Christopher Bidmead was in the Script-Editor's hot seat in 1980/81, but despite more encouraging feedback on three treatments, nothing further was forthcoming. By then Platt had joined the **Doctor Who** Appreciation Society, becoming a regular attendee of 'First Thursday' gatherings at The One Tun pub in London and thereafter a contributor of reviews and articles to many fan publications, including **IN-VISION**'s predecessor ***Doctor Who**: An Adventure in Space and Time*. In 1983 he and Jeremy Bentham began developing a 90-minute Sontaran/Rutan confrontation story, *The War Mongers*, set in London during the Blitz, and Script-Editor Eric Saward was only forced to drop the story only after Nathan-Turner expressed unease about letting 'fans' write for the programme.

On his own Platt tried again in 1984 with a complex storyline for Colin Baker's Doctor, where the TARDIS gets pulled inside-out, becoming a gothic-looking white wasteland inhabited by predatory worm-like creatures. Titled *Cat's Cradle*, it was turned down by Eric Saward, but after some rejigging, was sent in again, this time to Andrew Cartmel who received it with more interest. After some discussion *Cat's Cradle* was rejected, on grounds that it would be too expensive to make, but it did see light of day eventually as an early **New Adventures** novel for Virgin Books.

Pitching again for a possible slot in the 1988 season, Platt met up with Cartmel and Aaronovitch, and subsequently proposed *Shrine*, a serial set in Russia, 1920, about a race of aliens searching for their god-king who may have been reincarnated, unknowingly, as a Slav peasant. This storyline incorporated two of the writer's own loves, gothic literature and opera, with liberal homage throughout the script to the works of Leo Tolstoy and Mervyn Peake. Peake's great work, the *Gormenghast* books, inspired many of the characters and all the background of Platt's other 1988 proposal – a Gallifrey story where the Doctor goes back home to meet his family for the first time in centuries, *Lungbarrow*.

"It was very *Gormenghast*, full of Mervyn Peake intricacies, dark and gothic. *Lungbarrow* was the name of the Doctor's home and it was actually a sentient being. Marc had worked out all this stuff about the history of the Time Lords. In contrast to most of the stories we see set on Gallifrey, people in spangly togas in brightly-lit places, this would have been like *The Addams Family* on acid. There were a lot of great things about it, mostly the mood."

Andrew Cartmel, DWM 226, June 1995

Cartmel liked *Lungbarrow* but its commissioning was opposed by Nathan-Turner who felt the subject matter was just too way-out, even for **Doctor Who** audiences. It too eventually saw print as a Virgin **New Adventures** book. Accepting his Producer's wisdom Cartmel was nonetheless keen to include a lot of the elements from *Lungbarrow* in a story for transmission in 1989. In particular he liked the idea of doing an 'old dark house' ghost story, and it was only a short mental jump from there to setting it in one of **Doctor Who**'s most effective periods, the Victorian era.

"We'd get these production people who didn't necessarily want to work on **Doctor Who**… Some of them respond to the challenge of science-fiction by trying to do something really interesting, others just don't have any reference point. They don't like science-fiction. They think it's silly. They don't give it their best shot. But as soon as you say, "1958" or "Victorian England" they go crazy with enthusiasm. They love it. And you want that, you want people's enthusiasm, you want the team on your side." ***Andrew Cartmel, Doctor Who Magazine 226***

Instead of involving Gallifrey or the Doctor's family, Cartmel and Platt agreed the 'ghost in the machine' – the source of the mystery – should be something nasty that was evolving into something else, as both felt the concept of evolution had rarely been satisfactorily tackled before in a **Doctor Who**.

As the writer went away to begin revising his storyline another consideration was added. If this was to be a haunted house story, there was a good chance it would end up as the all-studio production, and that logistically meant thinking along the lines of a three-part serial.

Working on the storyline was very much an evenings and weekend activity as by day Marc Platt had a full-time job with the BBC at Broadcasting House; cataloguing and dealing with the administrative side of BBC Radio's vast output. This work directly contributed to the backbone of his **Doctor Who** story. Platt had realised he could never achieve the satisfaction of compiling a totally up-to-date account of the BBC's archive, because as much as he tried, the BBC's continuing rate of output would always leave his efforts with gaps. And so the idea of an ancient elemental force whose efforts to catalogue a supposedly stabilised universe are constantly frustrated by evolution was born.

Script-Editing

The Bestiary was the title of Platt's new submission, which was received by Cartmel and Aaronovitch at the beginning of November 1988. All the main elements were in place; the house at Gabriel Chase sat above an ancient, buried spaceship, a powerful sentient force that has affected and is affecting the lives of those living above with its power to modify the cycle of evolution, and the results of these warped experiments, personified in the sinister owner of the house, Josiah Samuel Smith.

A commission to write the scripts was granted on 16 November 1988, but some modifications were asked for. Firstly, John Nathan-Turner was not keen on the title and asked for it to be changed. Responding, Platt's first detailed story breakdown bore the humorous heading *Not The Bestiary* before later editions were labelled *Life-Cycle*. Secondly there had to be more in the way of recognisable monsters.

Again this was a request from the Producer. Having examined his production options Nathan-Turner believed there was a good chance *Life-Cycle* would close Season 26, so he wanted to go out with something more tangible than a field of glowing light. And so were born the husks, described amorphously as Light's earlier attempts to evolve a definitive intelligent life form – initially by developing an insect, and then by progressing a reptile. These two creatures fulfilled needs for the traditional 'quivering hands reaching out of the shadows to menace the heroine' plot devices.

As well as the temptation to borrow liberally from Mervyn Peake and from Hammer Films, Marc Platt delved into other sources for his characters. Control, the character that mutates from an imp-like demon to a beautiful woman, was inspired by Eliza Dolittle from Shaw's play *Pygmalion*, while Smith's ward, Maud, was a direct lift from

Uncle Silas by MR James. Ironically Maud had to be renamed Gwendoline late in the day when the BBC announced it was producing an adaptation of *Uncle Silas* in 1989.

Inspector MacKenzie was distilled from a mixture of stereotypical horror film clod-hopping policemen (**Theatre of Death, The Abominable Dr Phibes**) and those victims frequently targeted for macabre death in shows like **The Avengers**. Others were more firmly rooted in schoolboy adventure yarns.

"Redvers Fenn-Cooper's observations are in the form of a diary. He thinks he's in the jungle and not a house. I recently found a wonderful book about a Victorian explorer called Frederick Courtney-Selous on whom Rider Haggard based Allan Quartermain in *King Solomon's Mines*, which is quite uncanny because I based Redvers on Quartermain. I read Solous' biography and saw Redvers there, which inspired me to do these journals for him."

Marc Platt, Doctor Who Magazine 158, March 1990

As 1988 became 1989 a new resolution was agreed between Andrew Cartmel's group of writers. They would use Season 26 as a platform for developing the character of Ace, revealing more of her background as a troubled teenager with a history of arson, and resolving why she had been plucked out of Perivale by a time storm and dumped on Iceworld. All of the writers, especially Ian Briggs, wanted to see Ace mature and quell her internal demons, in readiness for writing the character out of the series in 1990.

Marc Platt became one-third of the so-called Ace-trilogy writing group and he used his opportunity to re-establish a firmer relationship between the Doctor and his companion – closer to what he had observed existing between the first Doctor and his granddaughter, Susan.

"I'm very interested in other people's reactions to him [the Doctor]. I like the idea of Ace trying to cope with him. All through part two she runs around yelling, "What the hell are you doing?" and at the end even he admits he's not entirely sure, for once. When she wakes up after being asleep all day she finds the Doctor has gone around the house and actually fiddled and tampered with everything he can find, like setting a huge clock in motion; setting something up without knowing exactly what. I think that was one way of building up immense power within his character; that was something I very much wanted to do. I wanted the audience to see him in the way that, back in the first series of **Doctor Who**, Ian and Barbara saw him as this weird man they couldn't understand, and so you identified with them."

Marc Platt, Doctor Who Magazine 158, March 1990

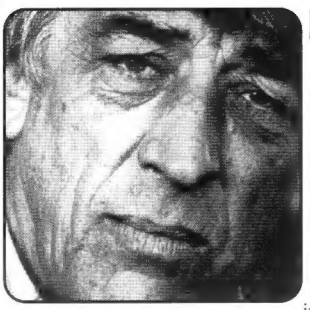
By Spring 1989 Platt's scripts had undergone many revisions, including a name change to GHOST LIGHT. The last major change, however, was an upgrading of the character of Light. Not only would it have a voice, it would manifest itself as a humanoid-creature as well. Conceived as an amoral creature with an intense curiosity and a willingness to experiment, Light itself went through several stages of evolution. At first Platt thought to create a *Fantasia*-like demon with huge bat-wings. When this was vetoed by Nathan-Turner (who hadn't liked flapping wings costumes ever since watching THE TIME MONSTER...) Platt considered an angel-being, by way of a contrast to Control, but a dark angel out of the William Blake mould. In the script, Platt described him thus;

"From under a long, black clerical cassock a bare humanoid foot steps out onto the floor outside the lift... It resembles a very tall, middle-aged clergyman, grey-faced with eyes darting everywhere. It has a white clerical collar with two extensions down the front and a long, black cloak swept over its shoulders. Giving the impression of wings. It never stops moving. Even when it is still it sways slightly, always flexing its fingers, always absorbing information. There is a feeling of immense energy which its body barely contains."

Personnel

Immensely impressed with Director Alan Wareing's skill and commitment to getting THE GREATEST SHOW IN THE GALAXY completed last year, despite horrendous odds (see **IN-VISION 99**), John Nathan-Turner invited him to consider helming the annual six-parts/two stories production once Chris Clough had announced his intention to stand down.

Wareing had been with the BBC since the Seventies, rising steadily from Assistant Floor Manager to Production Manager and Director. After going freelance on completion of his Director's course, he worked for the BBC on **Casualty** and



John Hallam

Born in Lisburn, Northern Ireland on 28th October 1941, John Hallam is well versed in both television and the cinema. His first film appearance was at the age of 20 and even in the Sixties he seemed to be developing a mixed portfolio of work that would put him in good stead for decades to follow. A number of military roles aside, one highlight of his early work for the big screen is that of Burpa in *Carry On Up The Khyber*.

Memorable early performances in television include two appearances opposite Peter Wyngarde, in the series **Department S** and **Jason King**. Only three days before the latter programme was first transmitted, Hallam emerged with his first major TV role, that of James Willoughby (first Lieutenant, then Captain) in **The Regiment**. The next year he landed a further credit in Terrance Dicks and Barry Letts's **Moonbase 3**, playing the supporting character Peter Conway. A more sustained residency in **The Pallisers** followed hot on its heels.

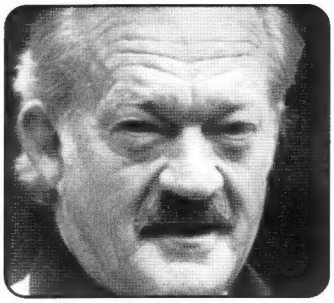
Hallam is now a veteran of soap opera, having held regular posts as Terry Prince in **Emmerdale Farm** and 'Barnsey' in late-Eighties **EastEnders**. He is more commonly utilised as a guest actor and notable examples include the final episode of Richard Curtis's first **Black Adder** series, as well as two editions of Tim Firth's comedy drama for BBC1, **All Quiet On The Preston Front**.

The 10th Kingdom (Talking Mirror) (2000)
Arabian Nights (Demon) (1999)
Incredible Adventures of Marco Polo (1998)
All Quiet On The Preston Front (Mr Lomax)
C7: JEANETTA'S MARIJUANA (08/09/97)
Wycliffe (Lionel Penmore) D6: BAD BLOOD (03/08/97)
All Quiet On The Preston Front (Mr Lomax)
C2: ERIC'S WON TON (28/07/97)
Kull The Conqueror (Mandara) (1997)
Cadfael (Lord Rhysart)
B2: A MORBID TASTE FOR BONES (25/08/96)
The Famous Five (Rooky)
A3: FIVE GET INTO TROUBLE (15/07/96)
The Memoirs of Sherlock Holmes (Gorgiano) A4: THE RED CIRCLE (28/03/94)
99-1 (Mark Wise) (05/01/94 – 23/02/95)
Good King Wenceslas (Gomon) (1994)
Lovejoy (Roderick Frew)
E2: WHO'S THE FAIREST OF THEM ALL? (12/09/93)
Bergerac (Jacques Le Rozier)
I4: *The Evil That Men Do* (26/01/91)
Robin Hood: Prince of Thieves (Red Headed Baron) (1991)
A Season of Giants (1991)
She-wolf of London (Fergus)
A2: THE BOGMAN OF LETCHMOOR HEATH (16/10/90)
Doctor Who (Light) GHOST LIGHT (18/10/89)

The Chronicles of Narnia (Captain Drinian)
B1: *Prince Caspian* (19 – 26/11/89)
When The Whales Come (Treve Pender) (1989)
EastEnders ('Barnsey' Barnes) (1988 – 1990)
The Fortunate Pilgrim (Hooperman) (1988)
Miss Marple (Cedric Crackenthorpe)
4.50 FROM PADDINGTON (25/12/87)
Casualty (Big Ted)
B13: PEACE, BROTHER (05/12/87)
Return To Treasure Island (Captain Parker) (1985)
Santa Claus (Grizzard) (1985)
King David (Armor Bearer) (1985)
Lifeforce (Lawson) (1965)
The Master of Ballantrea (Captain Harris) (16 – 17/04/84)
The Black Adder (Sir Wilfred Death)
A6: THE BLACK DEATH (20/07/83)
The Professionals (Tug Willis)
E4: LAWSON'S LAST DEATH (28/11/82)
Minder (Gypsy Joe) C13: IN (07/04/82)
Under Capricorn (Samson Flusky) (1982)
Ivanhoe (Herald) (1982)
Dragonslayer (Tyrian) (1981)
Flash Gordon (Luro) (1980)

Catherine Cookson's The Mallens (Squire Thomas Mallen) (10/06/79 – 03/07/80)
Dick Turpin (Colonel Moat)
A9: THE WHIPPING BOY (03/03/79)
The Return of the Saint (Bernadotti)
COLLISION COURSE (07 – 14/01/79)
Love And Bullets (Cerutti) (1979)
The Last Giraffe (Atherton) (1979)
Raffles (Von Heumann)
THE GIFT OF THE EMPEROR (13/05/77)
Wings (Harry Farmer) (02/01/77 – 30/03/78)
The Four Feathers (Sergeant Major) (1977)
The People That Time Forgot (Chang-sha) (1977)
Boy Dominic (Beever) (1976)
Dominic (Captain Beever) (1976)
Anthem: The Story of An Escape (1976)
Trial By Combat (Sir Roger) (1976)
Hennessy (Boyle) (1975)
The Pallisers (Lord Chiltern) (12/01/74 – 02/11/74)
Moonbase 3 (Peter Conway) (09/09/73 – 14/10/73)
Murder Must Advertise (Mr Ingleby) (1973)
Hitler: The Last Ten Days (Guensche) (1973)
The Wicker Man (Pc Mctaggert) (1973)
The Offense (Panton) (1973)
Antony And Cleopatra (Thidias) (1973)
Jason King (John Hewlett)
A18: A THIN BAND OF AIR (03/03/72)

The Regiment (James Willoughby) (28/02/72 – 22/05/72)
Quest For Love (Jonathan Keene) (1971)
Nicholas And Alexandra (Nagomy) (1971)
Villain (Terry) (1971)
Murphy's War (Lt Ellis) (1971)
Arnham (1971)
The Last Valley (Geddes) (1970)
Department S (Doug Martin)
A6: MAN IN THE ELEGANT ROOM (13/04/69)
A Walk With Love and Death (Sir Meles) (1969)
Where's Jack? (The Captain) (1969)
Carry On Up the Khyber (Burpa) (1968)
The Charge of the Light Brigade (Officer) (1968)
Frontier Uprising (General Torena) (1961)



Ian Hogg

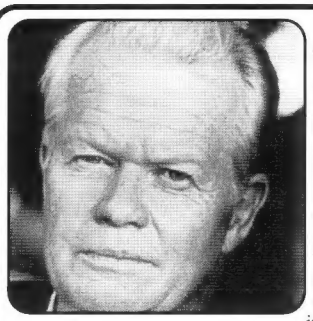
Rarely have screen careers begun as oddly as Ian Hogg's. His first film was *Marat/Sade*, a picture starring Patrick Magee as the Marquis de Sade, the renowned, imprisoned novelist and sadist. It depicts a play that is performed by members of an asylum who must act as a form of therapy. An impenetrable and difficult work, it also offers Glenda Jackson's first starring role. Hogg himself would follow this with another unorthodox collaboration, in David Cobham's *To Build A Fire*: an adaptation of Jack London's tale of a man who is attempting to create a source of heat in an wilderness.

Born in Newcastle-upon-Tyne, England on 1st August 1937, Ian Hogg's career soon became a little more typical of his contemporaries, with an illustrious career in the theatre that recently received countless plaudits for his performance as *Julius Caesar* in a major RSC production. Shakespeare on screen has provided Hogg with two opportunities to appear in *Macbeth*, on television as Banquo and in the cinema as a Thane.

Hogg's greatest contribution to television history was his performance as Detective Sergeant Alan Rockliffe in 1987's **Rockliffe's Babies** and the subsequent **Rockliffe's Folly**. The first series, devised by Richard O'Keefe, told of the main character's experience at training plain-clothes police officers to become detectives, and amongst his co-stars were Joe McGann, Bill Champion and John Blakey. The follow-up series omitted the Crime Squad and instead depicted Rockliffe's experiences in the West Country investigating rural crime.

Ian Hogg will shortly be seen in the big-screen transfer of the *Sandman* comic book.

The Sandman (General Voshkar) (2002)
Forgotten (Dexter Alan) (1999)
Rasputin (Purishkevich) (1996)
English File: *Death of A Salesman* (Ben) (1996)
HeartBeat (Frank Mellor)
E5: Vacant Possession (01/10/95)
A Pin For The Butterfly (Great Uncle) (1994)
Jilly Cooper's Riders (Dudley Drabble) (02 – 03/05/93)
The Pleasure Principle (Malcolm) (1991)
The Care of Time (26/08/90)
A Book At Bedtime: *Lady Chatterley's Lover* (Reader) (01/01/90 – 19/01/90)
Survivors (Ben Todd) (1990)
Doctor Who (Josiah Samuel Smith)
Ghost Light (04 – 18/10/89)
The December Rose (1989)
Wogan (Guest) (07/11/88)
Rockliffe's Folly (DS Alan Rockliffe)
(02/11/88 – 14/12/88)
Little Dorrit (Butler) (1988)
Rockliffe's Babies (DS Alan Rockliffe)
(09/01/87 – 18/03/88)
Boogie Outlaws (1987)
Lady Jane (Sir John Gates) (1986)
Play For Today: *Rainy Day Women* (Dennis Ibbetson) (10/04/84)
Oedipus At Colonus (Chorus) (1984)
The Complete Dramatic Works of William Shakespeare
(Banquo) Macbeth (05/11/83)
Red Monarch (Shapochnikov) (1983)
Minder (Grantley) C6: Another Bride, Another Groom (17/02/82)
Meetings With Remarkable Men (1979)
The Legacy (Harry) (1979)
The Littlest Horse Thieves (1977)
Hennesy (Gerry) (1975)
David Copperfield (Daniel Peggotty)
(01/12/74 – 05/01/75)
Dead Cert (Bill Davidson) (1974)
The Protectors (Gregg)
A20: Vocal (16/02/73)
The Hireling (Davis) (1973)
Macbeth (First Thane) (1971)
King Lear (Edmund) (1971)
Softly Softly: Task Force (Tommy Abbot)
F1: Baptism (16/09/70)
The Last Valley (Graf) (1970)
To Build A Fire (1969)
Tell Me Lies (Guest) (1968)
Marat/Sade (Military Representative) (1966)



Michael Cochrane

Michael Cochrane, a character actor of some thirty years standing, made a significant mark in the World War II drama series **Wings** of the early-Seventies, following earlier appearances in **Warship**. Both series offered military roles, leading Cochrane to be rather typecast as members of the army, the landed gentry and authority figures in general. This is not to suggest that his career has been particularly limited. In fact he has rarely been absent from television for any prolonged length of time and the diversity of his appearances is often impressive.

Punctuating a sturdy career in cinema and the theatre, Michael Cochrane can also be found in some of the major drama serials of the Eighties and Nineties – **The Far Pavillions** (produced by Verity Lambert), **Fortunes of War** and **Sharpe** amongst them. He has toured the country in popular productions of *Lady Windermere's Fan* and *Beyond a Joke*, whilst notable film appearances include *Escape To Victory* and 1997's revival of *The Saint* with Val Kilmer.

Cochrane has also forged a memorable career in comedy over the years. Guest appearances in **Dear John**, **The Two Ronnies** and **Carrott Confidential** aside, he has gained major roles in ITV's Penelope Keith vehicle **No Job For A Lady** and as the smarmy, innuendo-ridden boss Terence Bentley in Mark Grant's **Perfect World**.

Michael Cochrane has recently begun a stint in the Radio 4 flagship **The Archers**, playing Oliver Sterling. He could also be spotted as Nicholas Ridley MP in the Radio 4 and BBC4 productions of **The Falklands Play,** originally scheduled for production and controversially abandoned in 1987, and took over from Peter Davison and Karl Howman as the latest teacher at **King Street Junior** for the primary school drama's latest run.

King Street Junior Revisited (Mr Maxwell)
(Radio 4, 26/4/02 – 31/5/02)
The Saturday Play: *The Falklands Play* (Nicholas Ridley MP) (Radio 4, 06/05/02)
The Falklands Play (Nicholas Ridley MP) (09/05/02)
A Touch of Frost (Babcock)
I1: *Mistaken Identity* (27 – 28/01/02)
Micawber (Lord Edward)
A4: Micawber & The Aristocracy (13/01/02)
Offending Angels (Mentor) (2002)
The Cry (Nathaniel Wakely) (2002)
Perfect World (Terence Bentley)
(25/05/00 – 25/06/01)
Justice In Wonderland (Whiteman) (05/03/00)
Longitude (Waddington) (2000)
Big Bad World (George Lacey)
A5: Happy Nappy (18/07/99)
A2: Don't Shoot The Cows (27/06/99)
A1: She's A Lovely Girl (20/06/99)
Ambassador (Hartson)
B13: Getting Away With Murder (30/05/99)
The Bill (Nigel Boscombe)
The Wrong Horse (28/01/99)
Nanchernow (Sir George Rawlings) (1999)
Coronation Street (Bob Fay) (12/01/98)
Incognito (Detective Inspector Deeks) (1998)
Heartbeat (Derek Lightfoot)
G6: Fool For Love (10/05/97)
The Saint (Cold Fusion Broker) (1997)
Sharpe (Sir Henry Simmerson)
D1: Sharpe's Regiment (01/05/96)
C3: Sharpe's Sword (26/04/95)
A2: Sharpe's Eagle (12/05/93)
Simisola (Swithun Riding) (1995)
Sherlock Holmes: His Last Bow
(Captain Kell) His Last Bow (Radio 4, 23/02/94)
The Darling Buds of May (Wing Cdr Honeyman)
B3: A Season of Heavenly Gifts (23/02/92 – 01/03/92)
Taggart (Derek Arnlot) Nest of Vipers (09 – 23/01/92)
No Job For A Lady (Richard Monckton)
(06/01/92 – 10/02/92)
Tell Me That You Love Me (Geoff) (08/09/91)
A Murder of Quality (Charles Hecht) (10/04/91)
Uncle Jack (Smythe) (04/10/90 – 04/11/93)
The Chief (Nigel Crimmond) (20/04/90 – 16/06/95)
A Dangerous Man: Lawrence After Arabia (Winston Churchill) (1990)
Number One Gun (Flash Fairmaid) (1990)
Doctor Who (Redvers Fenn-Cooper)
Ghost Light (04-18/10/89)
The Return of Sam McCloud (Geraint Davies) (1989)
Fortunes of War (Clifford) (11/10/87 – 22/11/87)
Carrott Confidential (Performer) (10/01/87)
Dear John (1986 - 87)
The Detective (David Marchwint) (10/05/85 – 07/06/85)
James A Michener's Space (1985)
Goodbye Mr Chips (Ralston) (29/01/84 – 04/03/84)
The Far Pavilions (Crimpley) (03 – 05/01/84)
Agatha Christie's Partners In Crime (Captain Dennis Radcliffe)
The House of Lurking Death (23/10/83)
The Citadel (Freddy Hamson) (20/01/83 – 24/03/83)
Real Life (Lipton) (1983)
Shelley (Dennis) D6: Slaughterhouse Sling (25/03/82)
Doctor Who (Cranleigh) Black Orchid (01 – 02/03/82)
The Return of the Soldier (Stephen) (1982)
Victory [A.k.a. *Escape To Victory*] (Farrell) (1981)
Love In A Cold Climate (Cedric)
(29/10/80 – 17/12/80)
Laurence Olivier Presents: *Daphne Lareola* (Bill) (15/01/78)
Wings (Charles Gaylion) (02/01/77 – 30/03/78)
Saturday-Night Theatre: *The Murder of Walter Raleigh* (Henry, Prince of Wales) (Radio 4, 30/11/74)
Warship (Lieutenant Palfrey) (07/06/73 – 29/03/77)
A Century of Modern Theatre: *Spring Awakening* (Ernst/Diethelm) (Radio 4, 26/03/73)

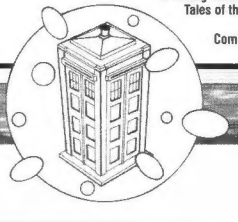
Sharon Duce

Born in Sheffield, Yorkshire on 17th January 1950, Sharon Duce's presence was first felt on television with a starring role as a 'lorry driver groupie' in a late-period **Armchair Theatre**, *The Girl On The M1* by Katy Gardiner. This was swiftly followed by an all too brief stint as W.P.C. Cameron in two episodes of **Z Cars**.

Later roles treated her more kindly, and it was in **The House That Jack Built** that she first gained a significant part in a series. The drama series **Big Deal** brought her the most attention, however, taking the lead in three series opposite Ray Brooks as gambling addict Robby Box. Neatly demonstrating her ability to bridge a career in both humorous and serious productions, Duce also appeared with Brooks in Steve Wetton's **Growing Pains**, a well-regarded comedy drama initially made for Radio 4 but later transferred to BBC1.

Sharon Duce's cinema career suffered a false start, and it is only in recent years that she has enjoyed roles better than that of a prostitute in 1981's *Outland*. Theatre, conversely, has always proven a strong terrain, and it is not uncommon for Duce to be seen treading the boards in Shakespeare and other classics, which stretch her beyond the housewife roles that she is more usually treated to on television. Elsewhere, Duce has enjoyed a solid career as a voice over artiste for advertising campaigns and corporate promotions, but television remains a frequent medium for Duce's talents, with a regular role in **London's Burning** recently adding to her success story.

Clocking Off (Vicky Sullivan) C8 (21/03/02)
C6 (07/03/02)
C4 (21/02/02)
Mersey Beat (Holly Ormeroyd) Crying Out Loud (2001)
London's Burning (Elaine Reeve) (2001)
Doctors (2001)
The Royle Family (Valerie Kavenagh) (25/12/00)
Where The Heart is (Shelley Wilson)
D12: Over The Rainbow (06/08/00)
Where The Heart is (Shelley Wilson)
D11: Idle Hands (30/07/00)
Holby City (Jill O'Hanlon)
B16: Into The Woods (09/03/00)
The Law (2000)
Secret Society (2000)
Rogue Trader (Patsy Sims) (1999)
Super Grass (Mum) (1999)
Maisie Raine (1998)
Wycliffe (Superintendent Le Page)
D5: Seen A Ghost (27/07/97)
D3: On Account (13/07/97)
D2: Close To Home (06/07/97)
Peak Practice (Carole-Ann Kern) E15 (29/04/97)
Into The Fire (14 – 16/02/96)
Everywhere (1996)
The Tomorrow People (Penny Weston)
K2: The Living Stones (08/02/95 – 08/03/95)
Scene: *Trafford Tanzi* (1994)
Growing Pains (16/05/92 – 14/07/93)
Natural Lies (Maggie Fell)
(31/05/92 – 14/06/92)
Outland (Prostitute) (1981)
Minder (Beryl)
B5: Not A Bad Lad, Dad (16/10/80)
The Professionals (Annie) D6: Take-away (12/10/80)
Absolution (Louella) (1978, Rel.1981)
The House That Jack Built (15/06/77 – 20/07/77)
Dawson's Weekly (Sandra)
The Clerical Error (24/07/75)
Z Cars (Yvonne James) I23: Incitement (10/03/75)
The Tamarind Seed (Sandy Mitchell) (1974)
New Scotland Yard (Tricia) A12: Reunion (08/07/72)
Z Cars (WPC Sandra Cameron)
G51: Quilley (10/04/72)
G30: Who Were You With? (15/11/71)
Armchair Theatre: *The Girl On The M1* (Veronica)
(21/09/71)
Press Gang (Katherine Hill)
D5: In The Picture (02/04/92)
Buddy's Song (Carol) (1992)
Doctor Who (Control) Ghost Light (04 – 18/10/89)
Growing Pains (Radio 4, 1989-90)
Boon (Anita Wilberforce)
D4: Have A Nice Day (22/11/88)
First Born (Emily Jessop) (30/10/88 – 13/11/88)
Casualty (Thea) C9: Inferno (28/10/88)
Big Deal (Jan Oliver) (14/10/84 – 04/11/86)
The Bounder (Doreen)
B1: A Tale of the Unexpected (16/09/83)
In Loving Memory C6: To Billy A Son (16/11/82)
Tales of the Unexpected (Sophie Trent)
E1: Blue Marigold (25/04/82)
Coming Home (27/02/81 – 03/04/81)



Frank Windsor

Born on 12th July 1927 in the Staffordshire town of Walsall, Frank Windsor first developed an interest in performance when he joined the Central School of Speech Training and Dramatic Art. From there he spent many years in repertory theatre, founding a touring company (Oxford & Cambridge Players) that was later christened The Elizabethan Players. His stage career has involved a large volume of classic theatre roles, including Casca in *Julius Caesar* and the starring role in a late-Fifties production of Henrik Ibsen's *Brand*. Much of this is reflected in his work for the BBC repertory unit that populated most radio drama during the late Fifties.

Running not just the full gamut of theatre and radio, Frank Windsor can also claim the 'A to Z' of television, having starred in both the early telefantasy classic **A For Andromeda** and the police drama **Z Cars**, airing in 1961 and 1962 respectively. Playing the caustic John Watt, Windsor cultivated a memorable working relationship in the latter series with co-star Stratford Johns. This led to the characters Barlow and Watt being regarded as something of a double-act, and their own spin-off series **Softly Softly** duly followed in 1965. Windsor's character held such appeal that he continued with the role for two further series, **Jack the Ripper** and **Second Verdict**, both of which used the drama-documentary technique for depicting old cases, with Barlow and Watt as 'hosts'.

Unusually for the star of a long running drama series, Frank Windsor has largely escaped being typecast, not least during his lengthy run as John Watt. Even a roaring drunk appearance on **This is Your Life** didn't exempt him from continuing a strong and varied career in television. Notable cult TV credits include a villainous role in the first episode of **Randall & Hopkirk (Deceased)** (Marty's killer), the bullying Scoutfinder General in an episode of **The Goodies** and, shortly before his first **Doctor Who** role in The Kings' Demons, an appearance in the final series of **Into The Labyrinth**.

The Real Eddy English offered Frank Windsor his last extensive part on television, although the Nineties were punctuated with frequent and often heavy weight guest roles in mainstream series. One of these, the Allegiance episode of **Casualty**, displayed a bravura Windsor performance as one half of an elderly gay couple, who is forced to come to terms with the death of his lover. More recently he has surfaced in lighter roles, including a brief revival of the role of John Watt in Paul Merton's 1995 parody of **Softly Softly**.

Frank Windsor is married to Mary Corbett and has two children, Amanda and David.

Peak Practice (Peter Osborne)
K11: Crossfire (22/03/01)
K10: Hidden Agendas (15/03/01)
Anchor Me (William Carter) (03-04/09/00)
Sunburn (Norman) B2: New Opportunities, Second Chances And Dominoes (29/01/00)
Midsomer Murders (George Meakham)
B2: Strangler's Wood (03/02/99)
Touch And Go (Frank Wood) (1998)
The Famous Five (Mr Luffy)
A5: Five Go Off To Camp (29/07/96)
Trip Trap (Simon Armstrong) (1996)
Paul Merton's Life of Comedy (John Watt) Teenage Years (11/05/95)
Peak Practice (Ken Alton)
B4: Act of Remembrance (22/03/94)
EastEnders (Major Charlie Grace) (10/09/92)
Casualty (Leslie Smith) F14: Allegiance (13/12/91)
Boon (Ralph Cotterell) F6: Lie of the Land (29/10/91)
Lovejoy (Ralph Peagram) B9: Raise The Hispanic (03/03/91)
All Creatures Great And Small (Wireless Announcer) Brotherly Love (24/12/90)
All Creatures Great And Small (David Rayner) F8: Mending Fences (21/10/89)
Doctor Who (Inspector MacKenzie) Ghost Light (11 – 18/10/89)
The Real Eddy English (Father) (11/04/89 – 02/05/89)
The Fifteen Streets (James Llewellyn) (1989)
Rockliffe's Babies (Commander Wills)
B10: The One That Got Away (18/03/88)
Flying Lady (17/05/87 – 05/05/89)
Dear John (David) (1987)
Out of Order (1987)
First Among Equals (30/09/86 – 02/12/86)
Revolution (General Washington) (1985)
Charlie (Harry Ainsworth) (26/03/84 – 04/04/84)
Oedipus At Colonus (Chorus) (1984)
The Shooting Party (Glass, The Gamekeeper) (1984)
Doctor Who (Ranulf Fitzwilliam) The Kings' Demons (15 – 16/03/83)
British Open Golf Championship (Narrator) (1983)
Top Secret (Panellist) (25/08/82)
Into The Labyrinth (Bloodworth) C3: Eye of the Sun (11/08/82)
Doll's Eye (Restaurant Businessman) (1982)
Coming Out of the Ice (Sam Herman) (1982)
Dangerous Davies – The Last Detective (Fred Fennell) (04/01/81)
The Plank (Car Driver) (17/12/79)
Every Good Boy Deserves Favour (14/11/79)
Kidnapped (Red Fox Campbell) (07/04/79 – 30/06/79)
The Omega Connection [UK: *The London Connection*] (McGuffin) (1979)
Night Shift (1979)
The Basil Brush Show (Guest) (30/12/78)

Z Cars (John Watt) L13: Pressure (20/09/78)
Who Is Killing The Great Chefs of Europe? [UK: *Too Many Chefs*] (Blodgett) (1978)
Play For Today: *The Mayor's Charity* (29/11/77)
The Goodies (Scoutfinder General) G3: Scoutrageous (22/11/77)
Middlemen (George Livingstone) (15/06/77 – 20/07/77)
Saturday Night At The Mill (Guest) (04/06/77)
Jackanory: *The Crane* (Storyteller) (10/02/77 – 11/02/77)
Headmaster (Tom Fisher) (07/02/77 – 14/03/77)
The Generation Game (Guest) (1977)
Second Verdict (John Watt) (27/05/76 – 01/07/76)
Saturday Night At The Mill (Guest) (01/05/76)
This is Your Life (Subject) (03/12/75)
Play For Today: *Headmaster* (Tom Fisher) (14/03/74)
Barry Mckenzie Holds His Own (Sergeant) (1974)
Jack The Ripper (John Watt) (13/07/73 – 17/08/73)
Call My Bluff (Panellist) (05/3, 12/05/73)
Saturday Night Theatre: *Abracadaver* (Detective Sergeant Cribb) (Radio 4, 03/03/73)
Pot Black (Guest) (1973)
Assassin (John Stacy) (1973)
Whodunnit (Panellist) (15/08/72)
Sunday Bloody Sunday (Bill Hodson) (1971)
Hands of the Ripper (1971)
The Dropout (1971)
Spring And Port Wine (Ned Duckworth) (1970)
Randall & Hopkirk (Deceased) (John Sorrenson)
A1: My Late Lamented Friend And Partner (19/09/69)
The Avengers (Tobin) G6: Whodever Shot Poor George Oblique Xp40 (31/10/68)
Comedy Playhouse: *There's A Hole In Your Dustbin, Delilah* (Bloody Delilah) (30/09/68)
Softly, Softly (John Watt) (12/01/66 – 15/12/76)
Points of View (Guest) (17/01/65)
This Sporting Life (Dentist) (1963)
Z Cars (John Watt) (02/01/62 – 21/12/65)
Mrs Dale's Diary (Ransome) (BBC Light, 27/11/61 – 01/12/61)
From The Fifties (Ern) Hurry On Down (BBC Third, 20/11/61)
A For Andromeda (Dennis Bridger) (03 – 10/10/61)
The Poisoned Earth (Jack) (1961)
An Age of Kings (Various) (28/04/60 – 17/11/60)
Rhinoceros (M Papillon) (BBC Third, 20/08/59)
Festival of Cold Umbrage (Pike) (BBC Third, 26/06/59)
Hilda Lessways (Stifford) (12/06/59)
The Thursday Play: *The Sound of Cymbals* ("Resident And Visitor") (BBC Home, 12/03/59)
Wednesday Matinee: *The Heroes of Clone* (Roy Collins) (BBC Home, 11/03/59)
This Day In Fear (Mr Phillips/ Second Detective) (BBC Home, 05/03/59)

British Drama 1600 – 1642: *A Woman Killed With Kindness* (Falconer) (BBC Third, 25/02/59)
The Bancrupts (Escalon) (BBC Home, 23/02/59)
Wednesday Matinee: *Double Exit* (George) (BBC Home, 18/02/59)
The Conquered (Korniac The Wolf) (BBC Home, 16/02/59)
The Milk of Paradise (Desnoues The Blacksmith /Uncle Florentin) (BBC Home, 12/02/59)
The Unknown Woman of Arras (Max) (BBC Third, 08/02/59)
The Thursday Play: *Mr Sparrow* (Mr Green) (BBC Home, 01/01/59)
Wednesday Matinee: *Christmas Pantomime* (Hamlet) (BBC Home, 31/12/58)
The Firm of Girdlestone (Ezra Girdlestone)3: For The Honour of the Firm (BBC Light, 28/12/58)
Saturday Night Playhouse: *Body Below* (Hendrik Boon) (BBC Home, 27/12/58)
The Firm of Girdlestone (Ezra Girdlestone) 2: A Corner In Diamonds (BBC Light, 21/12/58)
Saturday Night Theatre: *A Press of Suspects* (Edgar Jessop) (BBC Home, 20/12/58)
Noah (Ham) (BBC Home, 15/12/58)
The Firm of Girdlestone (Ezra Girdlestone) 1: Father and Son (BBC Light, 14/12/58)
Saturday Matinee: *The Mcandrew Family* (Shamus) (BBC Home, 06/12/58)
Saturday Matinee: *Secret Message* (Wing-Cdr Jack Harvey) (BBC Home, 15/11/58)
The Barlowes of Beddington (Mr Grayson) D2/3 (7 – 14/11/58)
World Theatre: *Alcestis* (Unspecified Role) (BBC Home, 20/10/58)
The Old Curiosity Shop (Furnace Man) 7: The Pilgrimage (BBC Home, 12/10/58)
Saturday-night Theatre: Noel Coward Festival: *The Marquise* (Hubert) (BBC Home, 11/10/58)
Saturday Matinee: *Burglar's Bounty* (Policeman) (BBC Home, 04/10/58)
Saturday Matinee: *Saturday Afternoon* (Inspector) (BBC Home, 04/10/58)
The Old Curiosity Shop (Jem Groves) (BBC Home, 28/09/58)
Duchess Don't Allow (Lewis) (BBC Light, 21/09/58 – 26/10/58)
Saturday Matinee: *Don't Panic Chaps!* (Sergeant Boulter) (BBC Home, 20/09/58)
World Theatre: *The Storm* (Shapkin) (BBC Home, 15/09/58)
The Bridge of Arta (Second Guard) (BBC Third, 10/09/58)
Bag And Baggage (Frank Badley) (BBC Home, 10/09/58)
Paolo Paoli (Robert Marpeaux) (BBC Third, 31/08/58)
Eustace And Hilda (Grotrian) 9: An Old Friend (BBC Home, 17/08/58)
The Masters (Luke) (BBC Home, 11/08/58)

Pericles, Prince of Tyre (Fisherman of Pentopolis) (BBC Third, 10/08/58)
Ambrose In Paris (Max Shubert) 3: The Owner (BBC Light, 10/08/58)
Wednesday Matinee: *Top Secret Cargo* (Lieutenant 'Panda' Nelson) (BBC Home, 06/08/58)
Ambrose In Paris (Max Shubert) 2: The Woman of the Eighth Floor (BBC Light, 03/08/58)
The Winter People (Peters) (BBC Home, 14/07/58)
Eustace And Hilda (Craddock) 4: Angels On Horseback (BBC Home, 13/07/58)
Saturday Night Theatre: *English Harbour* (Sergeant/Johnson) (BBC Home, 12/07/58)
Inspector Scott Investigates (Press Representative) 1: A Case of Kidnapping (BBC Light, 07/07/58)
Turn of the Century (Johnny) (BBC Home, 03/07/58)
The Hireling (Party Guest) (BBC Home, 23/06/58)
I Talk To Myself (Voice) (BBC Third 01/06/58)
Mrs Dale's Diary (Mr Ransome) (BBC Light, 27/05/58)
The Semi-attached Couple (Dr Grey) (BBC Home, 26/05/58)
The Ocean (Stone) (BBC Home, 19/05/58)
Billy The Music Man (Brady) (BBC Home, 07/05/58)
Experiment At Porthdannick (Jake) (BBC Home, 03/05/58)
Hippolytus of Euripides (Huntsman) (BBC Third, 27/04/58)
The White Bungalow (Archer) (BBC Home, 09/04/58)
Sober As A Judge (Mr Plaster) (BBC Home, 07/04/58)
Tracy's Tiger (Dr Scatter) (BBC Home, 04/04/58)
Pincher Martin (George) (BBC Third, 23/03/58)
The Birds (Inspector) (BBC Third, 18/03/58)
Pillar of Salt (Dr O'brien) (BBC Home, 01/03/58)
You Have Been Warned (Crime Reporter) 2: Death In The Air (BBC Light, 26/02/58)
***The Bridge* (Bilotte)** **(BBC Home, 22/02/58)**
The Haven (Sgt Stoutboot) (BBC Home, 20/02/58)
Danton (Foreman of the Jury) (BBC Third, 19/02/58)
Independent Witness (Andrew Mortlake) (BBC Home, 10/02/58)
The Hungry Spider (Mr Cromwell) 5: The Spider (BBC Light, 05/02/58)
Beau Geste (St Andre) 9: Flight Into The Desert (BBC Home, 26/01/58)
8: A Viking's Funeral (BBC Home, 19/01/58)
7: The Seige (BBC Home, 12/01/58)
6: Conspiracy At Zinderneuf (BBC Home, 05/01/58)
Paul Temple And The Spencer Affair (Police Sergeant) (BBC Light, 27/11/57)
Two Sons (Policeman) (BBC Home, 23/11/57)
Connoisseurs of Crime (Rev. George Dyson) Chloroform For Mr Barlett (BBC Home, 21/11/57)
Not By Bread Alone (Galitsky) (BBC Home, 18/11/57)
The Star In The Snow (Dr Winkel) (BBC Home, 25/12/55)
The Masque of Kings (19/06/55)
King Henry V (Ancient Pistol/Williams) (19/05/53)

John Nettleton

Born in London on 5th February 1929, John Nettleton has enjoyed a distinguished career. Like his Ghost Light co-star Frank Windsor, **A For Andromeda** figured early in his television work and he's largely worked in this medium.

Mainly a comic actor, Nettleton has benefited from occasional serious roles, including Sir Francis Bacon in the final episode of **Elizabeth R**. **The Citadel** and John Le Carre's **A Perfect Spy** offered similar opportunities in the 1980s.

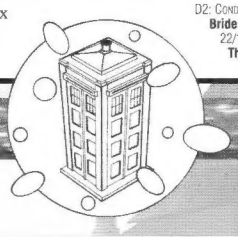
The 1960s and 1970s were punctuated with regular appearances on **Blue Peter** as the narrator of factual stories from history. Around this time a burgeoning comedy career included regular stints in prison comedy **Her Majesty's Pleasure** and **If It Moves, File It**, a civil service sitcom written by **Z Cars** and **Edge of Darkness** creator Troy Kennedy Martin which co-starred John Bird.

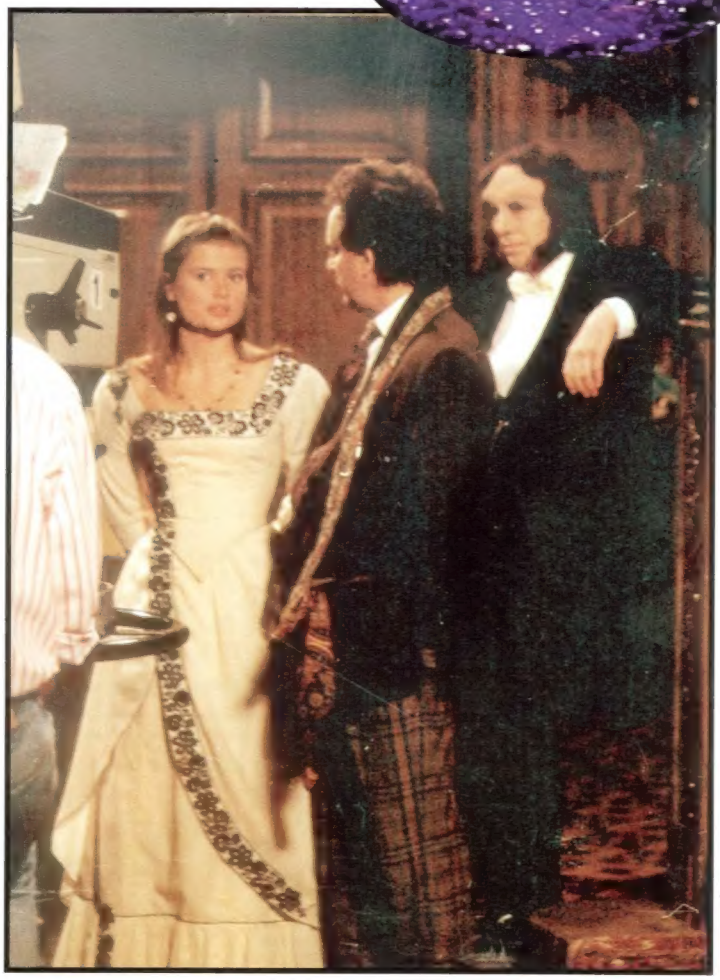
Cult TV credits figure strongly from this period too. Perhaps the most significant is Nettleton's appearance in *The Uninvited*, Michael J. Bird's contribution to the final series of BBC2's **Out of the Unknown**. **The Avengers** enjoyed the actor's company on two occasions, and it is in episodes of the ITC series **Department S** and **The Champions** that he can also be found.

By the 1980s Nettleton had gravitated to guest actor of choice in a heady mix of comedy series. He is best remembered for one rolesfrom this period, the withering Sir Arnold Robinson in **Yes, Minister**.

Longitude (Minister for the Navy) (2000)
Jinnah (General Gracie) (1998)
Rumpole of the Bailey (Dr Hugo Swabey) G5: ...And The Family Pride (26/11/92)
American Friends (Reverend Groves) (1991)
Doctor Who (Reverend Ernest Matthews) Ghost Light (04 – 11/10/89)
A Perfect Spy (Maj Mernbury) (04/11/87 – 16/12/87)
The New Statesman (Sir Stephen Baker) B2: Live From Westminster (22/01/89)
A7: Baa Baa Black Sheep (25/10/87)
A6: Three-Line Whipping (18/10/87)
A3: Sex is Wrong (27/09/87)
A1: Happiness is A Warm Gun (13/09/87)
Screen Two: *East of Ipswich* (Mr Burrill) (01/02/87)
Fairly Secret Army (Smith) (01/09/86 – 13/10/86)
Yes, Prime Minister (Sir Arnold Robinson) A5: A Real Partnership (06/02/86)
Victoria Wood: As Seen On TV A3 (25/01/85)
Brass (Lord Mountfast) (21/05/84 – 20/08/84)
The Happy Apple (Arthur Spender) (20/06/83 – 01/08/83)
The Citadel (Charles Ivory) (20/01/83 – 24/03/83)
Anyone For Denis? (Jenkins) (28/12/82)
Yes, Minister (Sir Arnold Robinson) C7: The Middle Class Rip Off (23/12/82)
C5: The Bed of Nails (09/12/82)
C2: The Challenge (18/11/82)
C1: Equal Opportunities (11/11/82)
B5: The Devil You Know (23/03/81)
B2: Doing The Honours (02/03/81)
A1: Open Government (25/02/80)
Only When I Laugh (Col. Walters) D2: Conduct Unbecoming (11/11/82)
Brideshead Revisited (C.O.) (12/10/81 – 22/12/81)
The Flame Trees of Thika (Major) (01/09 – 13/10/81)

Tales of the Unexpected (Hotel Manager) Boy Who Talked With Animals (19/04/81)
The Compiete Dramatic Works of William Shakespeare: *The Tempest* (Gonzalo) (27/02/80)
Rumpole of the Bailey (Mr Potter) B5:& The Course of True Love (26/06/79)
The Professionals (Minister) B3: *First Night* (21/10/78)
Abide With Me (24/11/76)
All Creatures Great And Small (Head Waiter) (1974)
The Protectors (Inspector Hill) A19: Talkdown (09/02/73)
Upstairs, Downstairs (Arthur Bellamy) B7: Your Obedient Servant (02/12/72)
The Adventures of Black Beauty (Collins) (17/09/72 – 10/03/74)
The Biscuit Eater (1972)
Out of the Unknown (George Pattison) D10: The Uninvited (23/06/71)
Elizabeth R (Sir Francis Bacon) Sweet England's Pride (24/03/71)
Black Beauty (Sir William) (1971)
If It Moves, File It (Froggett) (28/08/70 – 02/10/70)
And Soon The Darkness (Gendarma) (1970)
Department S (Carter) B8: The Man From 'X' (05/11/69)
Fraud Squad (Tommy Morrisey) A8: The Front Man (08/07/69)
The Avengers (Palmer) G30: The Rotters (25/04/69)
The Champions (Booker) A26: Full Circle (26/03/69)
The Last Shot You Hear (Det Inspector Nash) (1969)
Her Majesty's Pleasure (Pongo Little) (25/09/68 – 27/03/69)
Comedy Playhouse (Mr Griffiths) Loitering With Intent (23/06/67)
The Avengers (Sir Andrew Ford) E4: The See-through Man (01/02/67)
A Man For All Seasons (Jailer) (1966)
A For Andromeda (Harries) (03/10/61 – 14/11/61)





EastEnders, but **Doctor Who** was a baptism of fire he had passed with flying colours.

For all members of the creative team GHOST LIGHT was technically their second **Doctor Who** of 1989, as they were all involved in the preceding O.B-recorded story, SURVIVAL. For bespectacled young Set Designer Nick Somerville these two back-to-back stories were his first experiences of working on a **Doctor Who**. Not so the case of senior Costume Designer Ken Trew for whom this was his eighth outing on the series. Milestones along his career included designing the Master's original costume for TERROR OF THE AUTONS, a re-engineered look for both the Doctor and UNIT's soldiers in that same story, Nyssa and Tegan's new outfits in SNAKEDANCE, and the appearances of Glitz, the Valeyard and the Inquisitor in TRIAL OF A TIME LORD. He had created the seventh Doctor's attire for TIME AND THE RANI and his period costumes for REMEMBRANCE OF THE DALEKS had been spot-on. Chronologically he had also worked on THE CURSE OF FENRIC in 1989 before joining Alan Wareing's group.

Sylvia Syms

Sylvia Syms' performance as Mrs Pritchard is somewhat untypical of her early work, defined as it is by a string of films in the Fifties that would eventually earn her a place in the cinema documentary on glamorous screen women, *The Love Goddesses: A History of Sex In The Cinema*. Soon after the transmission of GHOST LIGHT, her role in *Ice Cold in Alex* would once again make her a bit of a sex symbol, courtesy of a Heineken advert using clips from the film. Other memorable film roles Val Guest's *Expresso Bongo* and opposite Patrick McGoohan in *The Quare Fellow*.

Born in London on 6th January 1934 and evacuated in 1939, Sylvia Syms first trained at Gerald Lawrence Shakespeare School. She subsequently attended RADA after receiving a HM Tenants Award, eventually leading to her first screen appearance in 1956's *My Teenage Daughter*. Almost twenty years later she was nominated for a British Film Academy nomination for *The Tamarind Seed* (opposite Sharon Duce).

From hereon in her presence on television became more evident, beginning with a two-year stint in **My Good Woman** alongside Leslie Crowther, whose roles as charity workers humorously reflected their real life associations with various good causes. Sylvia Syms' comedy legacy is now almost entirely forgotten, bar the occasional repeat of Eric Sykes' **The Plank**. Memories of her work with Les Dawson, Mike & Bernie Winters or the unsuccessful ITV pilot **The Truth About Verity** have long since faded, although a reunion with Sykes occurred in 2000 when they starred together in *Mavis and the Mermaid*.

Always active, Sylvia Syms' wide-ranging television and film career has continued. Dramatic roles for television in the Nineties include guest appearances in **Peak Practice**, **The Ruth Rendell Mysteries** as well as more permanent stints in **At Home With The Braithwaites** and ITV's **The Jury** and the role of Mrs Thatcher in the docudrama **Thatcher: The Final Days**.

The Jury (Elsie Beamish) (17/02/02 – 24/03/02)
At Home With The Braithwaites (Marion Riley) (2000)
Mavis and The Mermaid (2000)
HeartBeat H14: Where There's A Will (06/12/98)
Neville's Island (Mrs Campness) (1998)
The House of Angelo (Alice Angelo) (1997)
Food for Love (Mrs Harvey-Brown) (1997)
Original Sin (Esme Carling) (1996)
Dancing (1996)
Catherine Cookson's The Glass Virgin (Lady Constance) (06/01/95 – 20/01/95)
Ghost Hour (1995)
That's Entertainment (guest) (17/01/94)
Master of the Moor (Stephen's mother) (1994)
Staggered (Margaret) (1994)
Peak Practice (Isabel de Gines) (10/05/93 – 16/05/95)
Dirty Weekend (Mrs Cosby) (1993)
Natural Lies (Harriet) (07/06/92)
Shining Through (Linda's Mother) (1992)
Thatcehr: the Final Days (Mrs Thatcher) (11/9/91)
May To December (Dollie) B6: No Other Love (08/02/90)
The Laughter of God (Diana) (1990)
Ruth Rendell Mysteries (Lilian Crown) A Sleeping Life (12 – 26/11/89)
Doctor Who (Mrs Pritchard) Ghost Light (04 –18/10/89)
That's Entertainment (Guest) (12/08/89)
That's Entertainment (Guest) (25/06/89)
Wogan (Guest) (27/01/89)
Shirley Valentine (Headmistress) (1989)
Mr H is Late (Lady With Poodle) (15/02/88)
A Chorus of Disapproval (Rebecca Huntley Pike) (1988)
Intimate Contact (Annie Stanhope) (1987)
Absolute Beginners (Cynthia Eve) (1986)
Wogan (Guest) (27/09/85)
Miss Marple (Mrs Easterbrook) A2: A Murder is Announced (28/02/85 – 02/03/85)
Nancy Astor (Nanaire) (10/02/82 – 07/04/82)
It's Your Move (wife) (1982)
Blankety Blank (guest) (04/12/80, 23/10/80)
There Goes The Bride (Ursula Westerby) (1979)
Give Us Tomorrow (Wendy) (1978)
Comedy Premiere: *The Truth About Verity* (Verity Martin) (28/08/75)
Saturday-Night Theatre: *The Calender* (Lady Wendy Panniford) (Radio 4, 05/04/75)
The Tamarind Seed (Margaret Stephenson) (1974)
Equal Terms (Mary Jessup) (Radio 4, 11/01/73)
Mike And Bernie's Show (Pauline Ross) The Redman and Ross Story (01/01/73)
My Good Woman (Sylvia Gibbons) (24/02/72 – 15/10/74)
Asylum (Ruth) (1972)
It's Your Move (1969)
Run Wild, Run Free (Mrs Ransome) (1969)
The Desperados (Laura Galt) (1969)
The Saint (Arlene Flemming) F2: The Best Laid Schemes (29/09/68)
Hostile Witness (Sheila Larkin) (1968)
Danger Route (Barbara Canning) (1968)
The Baron (Cathy Dorne) A30: Farewell To Yesterday (19/04/67)
The Fiction Makers (Amos Klein) (1967)
Francis Durbridge Presents... (Diana) Bat Out of Hell (26/11/66 – 24/12/66)
Danger Man (Paula) B19: It's Up To The Lady (23/02/65)
The Big Job (Myrtle Robbins) (1965)
The Love Goddesses: A History of Sex In The Cinema (Herself) (1965)
Operation Crossbow (Constance Babington Smith) (1965)
The Saint (Jeannine Roger) C3: Jeannine (22/10/64)
The Saint (Anne Yearley) B17: The Noble Sportsman (09/01/64)
East of Sudan (Margaret Woodville) (1964)
The Punch and Judy Man (Delia Pinner) (1963)
The World Ten Times Over (Billa) (1963)
The Quare Fellow (Kathleen) (1962)
Flame in the Streets (Kathie Palmer) (1961)
The Amazons of Rome (Clelia) (1961)
Victim (Laura Farr) (1961)
The World of Suzie Wong (Kay O'Neill) (1960)
Expresso Bongo (Maisie King) (1960)
After Hours (guest) (28/11/59)
Conspiracy of Hearts (Sister Mitva) (1959)
Ferry To Hong Kong (Liz Ferrers) (1959)
Bachelor of Hearts (Ann Wainwright) (1958)
Ice Cold in Alex (Sister Diana Murdoch) (1958)
No Trees In The Street (Hetty) (1958)
The Birthday Present (Jean Scott) (1957)
The Moonraker (Ann Wyndham) (1957)
No Time For Tears (Margaret) (1957)
Woman in a Dressing Gown (Georgie Harlow) (1957)
My Teenage Daughter (Janet Carr) (1956)
It Happens Every Thursday (Woman) (1953)

Katharine Schlesinger

Just before arriving on the set of GHOST LIGHT, Katharine Schlesinger had enjoyed the peak of her television career. Major roles had come early, first co-starring with Peter Firth in Louis Marks and Giles Foster's adaptation of Jane Austen's **Northanger Abbey**. This was swiftly followed with the title role in a major four-part production of **The Diary of Anne Frank**, for many a highlight of television drama in 1987. The moderately successful sitcom **No Frills**, by Janey Preger (former **Not The Nine O'Clock News** writer) lasted one series in 1988 and depicted Schlesinger as the youngest of three women in a family, alongside Kathy Staff and Belinda Sinclair. Perhaps a little too close to ITV's **After Henry** for comfort, it lasted only one series.

Theatre has occupied much of Katharine's career, particularly in the early Nineties where she took part in The London Stage Tours, a bi-annual gathering of actors who teach, perform and promote the works of Shakespeare for the benefit of American students. The last half of the decade saw a more pronounced return to both the big and the small screen, including guest appearances in **Silent Witness** and a supporting role in **The Tale of Sweeney Todd**, featuring a cast led by Ben Kingsley and Joanna Lumley.

Earlier, in the film *Madame Sousatzka* she displayed her musical skills, a facet that would be highlighted again in her one **Doctor Who** appearance a year later.

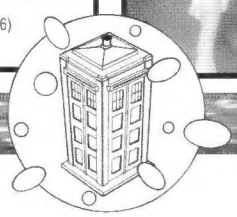
In The Beginning (Miriam) (2000)
Simon Magus (Askha) (1999)
The Bill (Nicky) Puzzled (22/11/98)
Silent Witness (Dr Annabelle Evans) C1: An Academic Exercise (19/03/98)
The Tale of Sweeney Todd (Lucy) (1998)
Young Catherine (Elizabeth Vorontsova) (1991)
Doctor Who (Gwendoline) Ghost Light (04 –18/10/89)
No Frills (Suzy) (05/09/88 – 17/10/88)
Madame Sousatzka (piano student) (1988)
Open Air (guest) (26/01/87)
The Diary of Anne Frank (Anne Frank) (04 – 25/01/87)
Northanger Abbey (Catherine Morland) (1986)

Make-up Designer Joan Stribling's list of credits was no less impressive. While still an assistant she had worked on THE BRAIN OF MORBIUS in 1975 before making her Designer debut four years later with NIGHTMARE OF EDEN. Thereafter had come KINDA, EARTHSHOCK, TERMINUS and a missed opportunity to go to Spain for THE TWO DOCTORS when a higher priority production was assigned to her at the last minute. Accomplished in the arts of face casting, prosthetics and creating facial hair her talents had been much in demand on SURVIVAL.

Occupying the Visual Effects Designer's chair was Malcolm James, for whom this season of **Doctor Who** was his first chance to contribute as a Designer. Previously he had been an assistant on CASTROVALVA and THE FIVE DOCTORS.

Mark Ayres was John Nathan-Turner's choice for composing incidental music, having been impressed with his work on THE GREATEST SHOW IN THE GALAXY and earlier this year on THE CURSE OF FENRIC. In keeping with the gothic, Hammer-style approach everyone was envisaging for GHOST LIGHT, the Producer told Ayres he was considering an experimental return to using orchestral recorded music in place of synthesisers – something that had not been seen on the programme since Dudley Simpson's departure at the end of the Seventies. Ayres was on board with the idea and easily capable of arranging for a small orchestra, but when money became tight and synthesisers the 'de facto' choice again, Ayres agreed to try and give the production a homage to the gothic horror tradition.

Casting was a joint process shared by Wareing and Nathan-Turner. In keeping with Andrew Cartmel's belief about BBC period dramas attracting enthusiastic supporters, GHOST LIGHT was able to pull together a very distinguished group of players. Heading



the list was TV and film star Sylvia Syms, who had appeared with William Hartnell in his penultimate film, **The World Ten Times Over** in 1963. Experienced at both drama and comedy she was a little daunted at first about doing science-fiction and she was reportedly a little nervous on the first day of rehearsals. Apparently it was Sylvester McCoy's warm sense of humour that quickly won her over.

From his ***Doctor Who*** *Magazine* memoirs John Nathan-Turner recalled being determined to cast a familiar 'TV copper' as Inspector MacKenzie. The result was Frank Windsor (D-I Watt from **Z Cars**) making his second appearance in the series, his first being as Ranulf in the 1983-aired story THE KING'S DEMONS.

Another returner was Michael Cochrane as Redvers Fenn-Cooper. A favourite of Nathan-Turner's from his days on **The Pallisers**, Cochrane had previously taken the role of Lord Cranleigh in Peter Davison's BLACK ORCHID.

Another veteran of **The Pallisers** was John Hallam, perhaps best known for his starring role in **The Mallens**. Hallam was enthusiastic about taking the role of Light, contributing a notion that the character should have three different 'voices' to reflect its evolving nature. It was busy period for this actor as Hallam was also committed to starring in the third of the BBC's **Narnia Chronicles**, *The Voyage of the Dawn Treader*.

Alan Wareing's principle choices were Dominic Guard's partner Sharon Duce, who insisted upon doing her own stunts, Ian Hogg (famous for **Rockcliffe's Babies** and **Rockcliffe's Folly**) as Josiah Smith, and Carl Forgione as Nimrod, who was known to Wareing from an episode of **Casualty** he had directed, but who had also appeared as Land in Jon Pertwee's final **Doctor Who**, PLANET OF THE SPIDERS.

Set Design

Having been advised that his would be the all-studio story, one thing Marc Platt was adamant about was not having any exterior settings that would have to be realised indoors. Writing in Sophie Aldred and Mike Tucker's book *Ace*, he opined, "I have this fear of trying to do streets and things in studio – it doesn't work!" He was, however, much more positive about the BBC's abilities to do period settings, recalling all the Sunday classic serials he had enjoyed in the past.

To an extent this made Set Designer, Nick Somerville's task a lot easier. Indeed Platt's scripts were so self-contained that everything took place inside, or below, the confines of Gabriel Chase. Not even the TARDIS set was wanted. Even so, Somerville argued there should be some establishing

shots of a suitable house, to put the whole thing into a context for the viewers. Alan Wareing agreed and, as part of his OB schedule for SURVIVAL, booked time to take a camera and shoot some exterior views of an appropriate-looking property.

The venue scouted by Production Manager Gary Downie was an old house called Stanton Court that sat behind the walls and gates of 11 Greenhill near Weymouth in Dorset. With the owner's permission Alan Wareing and a small OB team photographed several views of the property on 21 June 1989, the penultimate day of recording on SURVIVAL. The raw footage was handed to Dave Chapman who would make various modifications to the images during post production.

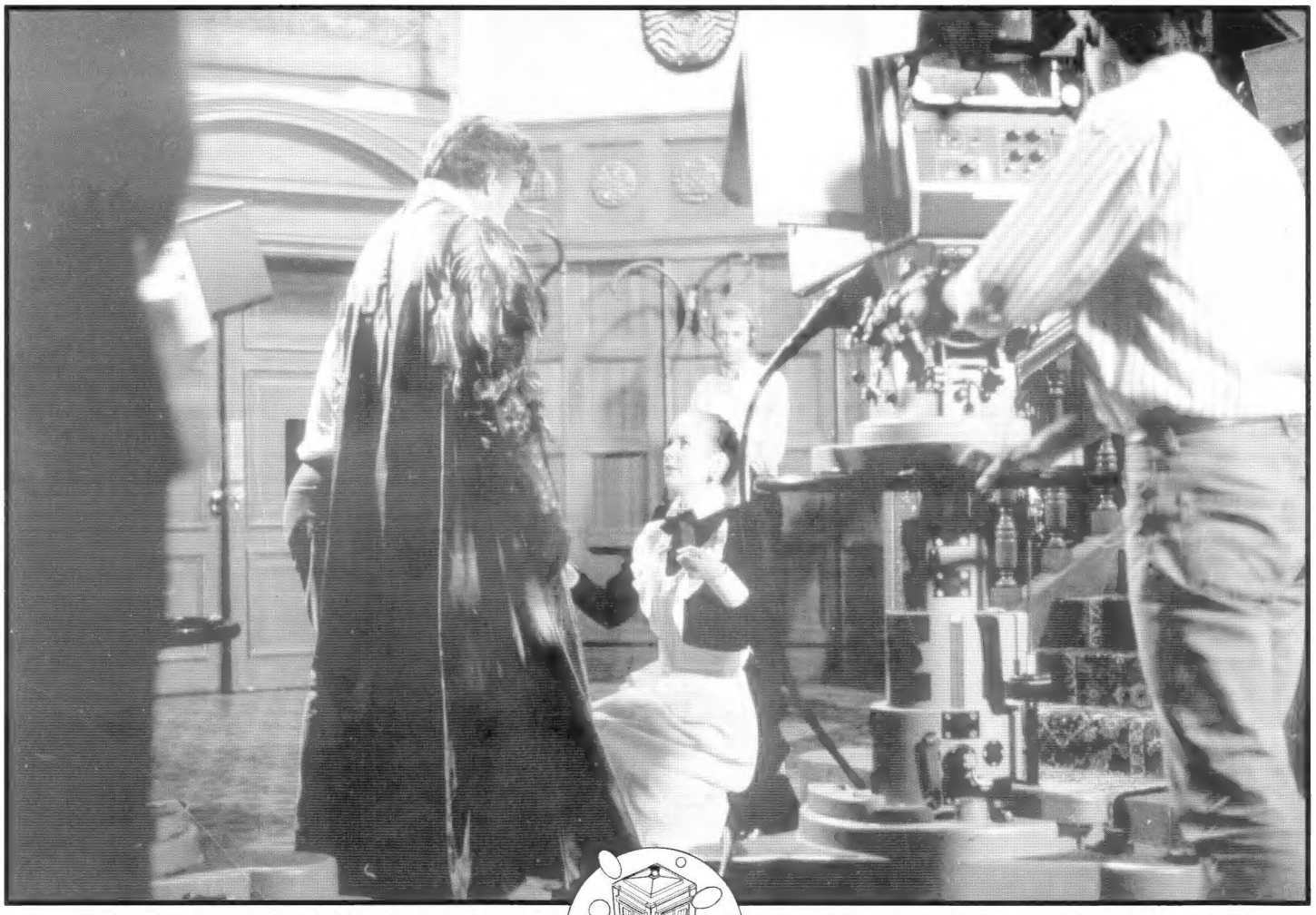
Chapman's main modification would be the addition of a domed observatory tower to the roof and back of the house. The observatory featured in all three episodes and finding a real Victorian property with such a feature in the Weymouth area had not been achieved. To a degree this benefited Nick Somerville as it meant he could select the most appropriate photograph of an observatory for Chapman to matte in using Paintbox, knowing his interior sets would complement its external appearance.

The studio allocated to both recording blocks of GHOST LIGHT was Studio Three at Television Centre, one of the larger facilities there. This afforded an opportunity to build larger, and therefore more impressive sets, but the downside was the expense involved in furnishings and decoration – particularly when these dressings include the collected trophies of an entymologist-cum-anthropologist.

"We get them [stuffed animals, plants and mounted collections of insects] from prop houses. But the thing about a large Victorian house full of trophies, palm trees, butterflies, insects and stuffed animals is that they are all expensive items – the imagery is expensive to achieve. It's very difficult to economise as you cannot 'half-dress' the sets. Obviously we'll be shunting stuff around from scene to scene, but it is a very large house."

Nick Somerville, The Frame, August 1989

Somerville divided his sets roughly into those on the ground floor of Gabriel Chase, and those on other levels. His big set for Block One was the observatory, referred to in the scripts as 'upper' and 'lower' levels, the lower being the spaceship. Somerville achieved an illusion of size by deliberately raising parts of the observatory onto stage platforms so that stairs could be shown descending from the room, and cameras could shoot the set from lower angles.



The underground spaceship, and its access corridors were the only elements Somerfield had to craft from scratch, using textured plaster walls with stripes of blue perspex and inlaid hoops of mottled, vacuum-formed plastic to give a suitably membranous look to the set. Visual Effects were on hand to provide much of the detail here plus the crucial lift-off sequence.

The control console was built by Effects and comprised a timber frame, asymmetrically designed with series of inlaid glass rods that could rise and fall as required. Movement of these rods was done by way of tugging wires that ran from behind the set to pulleys inside the console. As one end was pulled, the wire underneath a rod went taut, lifting it up several inches. The outside of the control console was coated with the same textured plaster as used on the ship's walls.

Control's cell plus much of the rest of the ship could be screened off by three curtains suspended from the studio's lighting rig. When it was time to reveal the ship, the curtains were simply lifted out of view.

Other sets for Block One included the upstairs trophy room and Josiah's study with its trophies, awnings and mock gas lamps.

Block Two called for most of the downstairs to be realised. Rather as a real house would be laid out, Somerville's set was a series of rooms leading off from the main hallway, which included a grand staircase leading to a landing balcony with an arched stained glass window rising above it. The hall was wood panelled, as were the dining room and drawing room leading off from it. There was a hallway and a separate bedroom set for Gwendoline, but the biggest challenge was realising a wrought-iron gated lift under the stairs. The lift had to be seen in motion at several points, carrying its passengers, so one wall was made to be removable to allow the cameras access. A rolling wall was visible beyond to show the lift in motion. The lift cubicle as part of the hall set could not move, but for one of its scenes in Block One the cubicle was mounted onto a fork lift truck and gently lowered into place behind the observatory corridor set.

Part of Gwendoline's bedroom set comprised a glass window through which Control would crash in episode three. Effects supplied the elements of its construction; balsa wood frames, sawn through timbers and panes of resin moulded and painted to look like coloured glass.

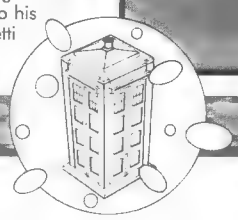
Costume

Although only scheduled to appear in one episode, the biggest challenge facing Ken Trew was designing Light. An early inspiration for the character was a William Blake angel with a cloak that wrapped around him like beetle wings. After objections from John Nathan-Turner the idea was modified, becoming something akin to the principal ghost seen in Wes Craven's **Poltergeist II**; a thin, reedy Victorian-style preacher. When that too was dismissed, Ken Trew began thinking of a shimmering spectre, an amorphously shaped, but recognisably humanoid figure that glowed with an inner radiance. A lot would be done in studio with spotlights, and even more during post production, but a costume still had to be imagined.

"I first toyed with the idea of him being a futuristic thing and then tried to base it in the past. Then it suddenly hit me; the house had this stained glass window, and Light could be something almost Pre-Raphaelite. I then thought of working in something about the beetles coming to life and moving around. I realised the shell of a beetle would tie in with a line in the script where he comes in through a window and folds his wings. There was a comma left out of the description so that it read, "Light settles and folds his cloak like wings" instead of, "Light settles and folds his cloak, like wings." That gave me another idea and so the cloak got really big and I added metal feathers to his arms as a further Pre-Raphaelite reference, like one of the great Rosetti angels."

Ken Trew, The Frame, August 1989

Ken Trew's sketches were handed to a freelance costume-builder, Robert Allsopp, to manufacture. The toughest component was the shoulder-piece – two cowl shapes sitting over either shoulder that merged together at the back to form an inverted delta-vee. Using sprung steel wire Allsopp painstakingly soldered together over 3,000 joints to make a wire frame in the shape he wanted before cladding it in padded material, grey silk and a silver mesh. The cape, which was fastened around and underneath the shoulder-piece, and which could be furled back over the cowls to look like wings, was a multi-piece garment made up of grey silk, a gold-mesh lining and a see-through silver mesh the same as the shoulder-sections. The gown was cut from a fake-gold fabric and topped off by a gold metalised fibreglass plaque, hand-cast by Allsopp, which clasped the two font sections of the cowl together. A Celtic brooch



was hung around John Hallam's neck and a wire collar made from the silver mesh fabric completed the ensemble.

Hallam's lower arms were encased in gold-leather cloth studded with feather-shaped sections of armour, cast in fibreglass, interspersed with other feather-shaped cut-outs, again using the gold mesh fabric.

In keeping with the period Sophie Aldred endured many costume changes throughout production. As well as a 20th Century salmon coloured top and black ski pants, she was asked to don a male's black-tie evening suit, complete with a white-winged collar that apparently chafed her throat severely, a starched cotton night dress, and a Victorian gown originally made by Ken Trew for an episode of **The Onedin Line**.

Prior to fitting the gown, Aldred had to be laced into a panelled Victoria corset, done up so tight that breathing and sitting down were a problem. Once a mountain of petticoats had been added the gown was slipped over Aldred's head. It more or less fitted, but even with let-out sleeves the narrow shoulders and tight sleeves made movement of her upper arms very difficult and quite painful. Sharon Duce as Control got to wear a variety of outfits too as she progressed from appearing as a hooded ragamuffin to a blue, red and gold-gowned woman. Her garments were a mixture of fabrics that got grander as her evolution progressed. A facet of her attire was that part of her next costume would always be seen incorporated within, or visible underneath, her current outfit.

As most of the costumes were hired from places such as Bermans, Trew had to create copies of Gwendoline and Mrs Pritchard's clothes for their scenes post transformation into stone by Light. These were run up using a canvas material, sprayed grey, and covered in cement powder just prior to recording.

Make-Up

The list of make-up requirements for GHOST LIGHT was quite extensive; an old man who rejuvenates into a younger man, a Neanderthal manservant, a clergyman who becomes a monkey, an elemental force in human form, two husk-like creatures and a whole ensemble to be given Victorian makeovers, with appropriate hairstyles and facial hair.

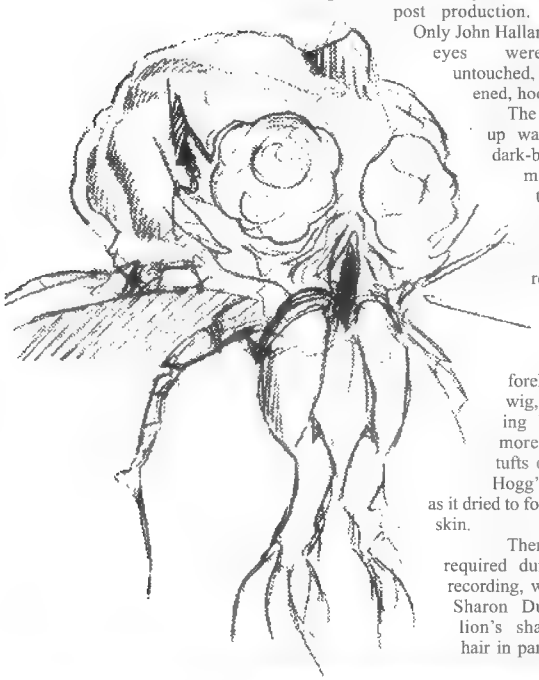
Joan Stribling's biggest problem was paying for it all out of her budget, so she considered re-using materials whenever possible. Part of this thinking lay with her idea for the husks. They were not principal to the plot, simply a late addition to give the serial a pair of

end-of-season monsters. Consequently Stribling downplayed their importance and decided to use a set of masks and gloves in stock from an earlier production she had worked on, **Alice in Wonderland**. The masks she chose were a frog and a fish originally worn by actors playing Footmen in the **Alice** production. But when Alan Wareing saw these at an early production meeting, he decided they were too 'stagey' and rejected their use. He liked the gloves though… Subsequently it was decided the job of making and designing a pair of masks would go to Effects.

That left Stribling free to concentrate on her other big challenges, Nimrod and the Reverend Matthews. Turning Carl Forgione into a Neanderthal entailed fitting him with a false forehead cast in foam rubber, puffing out his cheeks with soft foam pads, and applying a putty nose with flared nostrils over his real nose. A long, black-haired wig completed the picture. Unfortunately, during some recording days in particularly hot weather, time was lost when the heat and Forgione's sweating caused the nose appliance to go soft and misshapen, and sometimes to detach from his face.

Various ideas were exchanged about the reverend's transformation into a monkey. At one point Wareing did entertain the notion of hiring a trained chimpanzee and clothing it in John Nettleton's costume. For the sake of cost and simplicity they settled for giving the actor a pair of very long, whiskery sideburns that part-way gave him an ape-shaped face. Darkened make-up with striation lines and a bushy set of bulked out eyebrows took the transformation as far as Make-up could afford. The rest was up to Nettleton to suggest in his performance.

John Hallam's make-up was also kept simple. He was working jointly on *The Voyage of the Dawn Treader* and could only spare limited time in the **Doctor Who** studio and make-up rooms. Accordingly Joan Stribling kept his make-up simple; sweeping back his thick mane of hair and spraying it gold, and applying a thick layer of chalky foundation paint to his face, mixed with a grey colouring to give his features a neutral tone. This would give Dave Chapman an easy key reference colour to swap out for his digital effects overlays in post production.



Only John Hallam's eyes were left untouched, framed within darkened, hooded cheek-bones.

The younger Josiah's make-up was straightforward a dark-brown, wavy wig with a matching long moustache. As his elder counterpart the wig was swapped for a thinner version, reedier with more grey and blond tufts. For his husk-like state Joan Stribling would remove the forehead part of the elder wig, gel-down the remaining hair to make it look more straggly, and apply tufts of old-age stiple to Ian Hogg's face peeling it back as it dried to form the shards of flaking skin.

There was a lot of hair work required during all five days of recording, with Sophie Aldred and Sharon Duce needing the lion's share. Aldred's hair in particular had to vary from being gelled back and platted for her appearance in evening clothes, combed long with additional body for scenes in her white ball gown, left loose for the bedroom scenes and backcombed for episode one material with her in 20th century clothing.

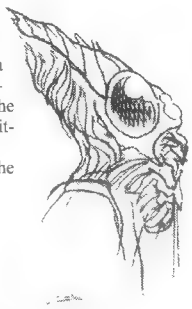
Visual Effects

Suddenly finding himself responsible for the two husk creatures aboard the spaceship, Malcolm James delegated their design and realisation to two of his assistants, Mike Tucker and Paul McGuinness. Abandoning the frog and fish possibilities, the two came up instead with sketches based on insects and reptiles. Tucker designed the primitive insect husk, sculpting it in clay using a variety of insect head photographs for inspiration. The result was a composite creature, cast in latex rubber with enormous bulbous eyes. Being a reptile instead of an insect, McGuinness believed his husk was the most evolutionary advanced, and so he arranged to take casts of Ian Hogg's eyes, nose and face, using them to fashion positives for his reptile head sculpture. The finished head had a similar shape to that of Giger's Alien, but with features recognisably closer to Josiah's, indicating this experiment had proceeded further towards creating a human being.

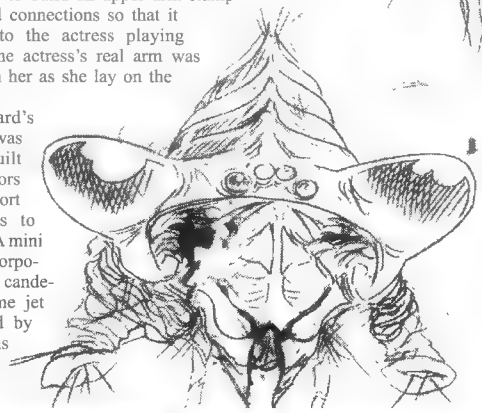
A lot of Effects' time was spent on the spaceship set, rigging up the membrane walls, one of which featured a marionette puppet behind its surface that, when properly lit, would suggest Light moving around behind the scenes. The set also had to feature nozzles capable of releasing large quantities of Effects smoke into the air on cue.

Special props needed for this story included a snuff box that had to open to allow a blaze of light to erupt, and the Doctor's geiger counter. Although simple to build, operating the snuff box entailed building the hallway room set on a raised platform, so an Effects Assistant could crawl underneath and, using rods pushed through the floor, prise open the lid. The lights inside, effectively doubled by the positioning of a mirror, were very powerful halogen bulbs and were switched on and off by the electrics crew.

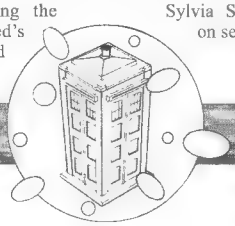
The radiation detector was first carved in wood by Mike Tucker, who followed the writer's instruction that it should resemble a gun of some description. After moulding, a hollow version was cast in fibreglass and fitted with battery-powered lights and a clicker-mechanism to suggest it working. The sound-effect of a real Geiger Counter was dubbed on during editing.



Rubber was used to fashion the arm Light dissects from the maid he has captured. As well as the severed arm, the team also had to build an upper arm stump with shoulder pad connections so that it could be fitted to the actress playing Light's victim. The actress's real arm was tucked underneath her as she lay on the 'operating table'.



Mrs Pritchard's flaring up candle was another fake, built around an outdoors gas lighter, the sort used by campers to ignite gas stoves. A mini fuel tank was incorporated within the candelabra, so the flame jet could be actuated by Sylvia Syms on set.



Saturday 8 July 1989

Marc Time

Just over two weeks has elapsed since principal photography wrapped on SURVIVAL. This longer than usual break has happened partly due to the long running pay dispute between the BBC and the Broadcasting and Entertainments Trades Alliance (BETA) that so disrupted production of BATTLEFIELD (see **IN-VISION 101** for details). Strike action delays and cancellations pushed work on the Arthurian story back to a point where the regular actors went straight from that serial into rehearsals for SURVIVAL. Denied any breaks throughout most of May and June, these two weeks have given Sylvester McCoy and Sophie Aldred a much needed period of rest and recuperation. For Aldred there has even been time to organise another holiday in the sun, as her tan on these first days of rehearsal prove.

During the intervening period the BETA/BBC dispute has been settled, allowing John Nathan-Turner the rare luxury of being able to look forward to a (hopefully) trouble-free last story of the season.

Director Alan Wareing has had no chance for a rest. In between supervising edit sessions on SURVIVAL there have been casting sessions to attend, design and production meetings to chair and incidental music composers to brief. Today is therefore his first opportunity to meet the entire GHOST LIGHT cast and to see the script performed.

At 10:00 the entire cast and creative team assembles in Room 201 at the Acton Rehearsal Block to perform a reading of the script in narrative order. Reportedly there are many pauses, breaks and restarts as the actors try to comprehend the many baffling elements in the script. Marc Platt and Andrew Cartmel are on hand to field queries, but their answers are not always enlightening…

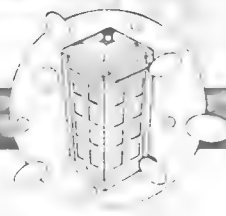
Sunday 9 to Monday 17 July 1989

Acton curtain call

Sweltering in the humidity of an unusually hot English summer, the cast of GHOST LIGHT runs through all the scenes scheduled for Block One. John Hallam is only present intermittently due to recording commitments for his role in the BBC *Narnia Chronicles*.

Early on there are complaints from Sharon Duce about her character, Control. Despite reading and learning the script she feels she does not understand what Control represents, what its purpose and function is and therefore how it should interact with other characters in the story. When Alan Wareing frankly admits he doesn't know either, he is urged by members of the cast to consult the writer for guidance. After a lengthy phone call to Marc Platt, Wareing returns feeling none the wiser, but does suggest to Duce she should play Control as an extreme interpretation of Eliza Dolittle – going from guttural savagery to a refined, if volatile, sophisticate.

Other suggestions emerge as re[illegible] Hallam proposes Light should exhibit [illegible] high pitched whenever the creature is curio[illegible] matter-of-factly, and sometimes men[illegible] mined a course of action to take. Kat[illegible] teers to take singing lessons during her days 'off' in preparation for her rendition of *That's the Way to the Zoo*. And Michael Cochrane offers a whole string of suggestions for phrases, gestures and actions his character can exhibit to prove to the audience that Fenn-Cooper is essentially bonkers.



Tuesday 18 July 1989

Who you gonna call

Block One of story 7Q, the 159th **Doctor Who** production. kicks off in TC3. Four sets have been erected overnight, and three of them will be used today; the upper observatory, the trophy room and the lower observatory (aka the spaceship).

Where possible Alan Wareing is shooting in script order to help his cast. Consequently the first scenes to roll are those in the upper observatory as the TARDIS arrives and Ace emerges, taking the mickey out of the Doctor for his poor parking skills. All footage shot on this set during the afternoon is for episode one and is largely performance-driven, as the Doctor tries to coax Ace into revealing more about her dislike of haunted houses.

Moving around to the adjacent trophy room set, McCoy and Aldred tape the lengthy scene where Fenn-Cooper suddenly flips and threatens the Doctor with an elephant gun. Shooting this scene is difficult, partly because of its length, and because the trio have not really had much opportunity to block out the fight sequence as Ace tries to wrest the gun from the explorer. One take of the scene is ruined when Aldred, diving over a table, reveals her radio mike, tucked into the waistband of her slacks, to the watching cameras.

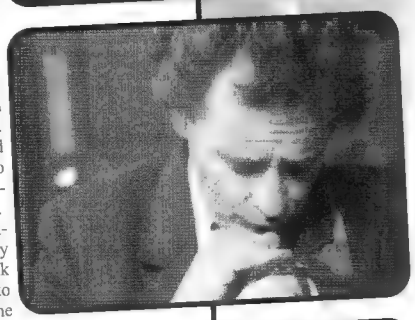
After this work begins on the spaceship set, with curtains down as Mrs Pritchard brings ' the beast' (Control) its meal at the beginning of episode one. The artists playing the night staff maids are all professional dancers, chosen by Alan Wareing for their ability to suggest a gliding motion, thereby adding to the eerieness of their characters.

While the spaceship set is being redressed the Director continues the pre-dinner session with another lengthy scene in the trophy room; Ace resentfully arguing with the Doctor now that she recognises the place he has brought her to is Gabriel Chase. It is a difficult scene to shoot as far as Aldred is concerned, due to Wareing's desire to capture her every emotion by using a hand-held camera shooting her face in extreme close-up. Nevertheless the young actress is pleased with her performance, maintaining it to be one of her best ever for **Doctor Who**.

The main scene of this evening's recording is the episode one cliff-hanger Ace finding herself trapped in the lower observatory, menaced by the husks, rescued by Nimrod and then threatened by Control after she causes an energy leak by fracturing one of the ship's membranes. These scenes are long and complicated by needs to operate the control panel's glass rods remotely, open the curtain screens on cue, have Visual Effects smoke emitted under high pressure on cue through vents in the set, and choreograph several action sequences. The actors too need to react to symbols scrolling on the blue display panels that will not be added until post-production.

There are unexpected hiccups too. Carl Forgione's putty nose starts softening under the hot studio lights and humid conditions, causing it to droop in a comic manner. At one point the build-up of smoke in the studio becomes so dense that everything has to stop while the big scenery doors are opened. Several takes of the fight scene are needed after Sophie Aldred trips over one of the control panel cables and suddenly develops a fit of giggles. Nevertheless, to save time, Wareing opts to shoot this material in long continuous takes, using all of his cameras, rather than in shorter chunks. It makes for smoother continuity and will offer more editing opportunities, but retakes due to problems are a cause of much delay and irritation. Sophie Aldred is not the flavour of the evening.

There is just enough time before ten o'clock to begin work on the episode two material set in the upper observatory. Wareing's ambition had been to shoot all the material today of Josiah in his aged husk-like state, and then resume tomorrow with Ian Hogg made up as the rejuvenated Josiah. But the deadline creeps around with several sequences of him in his aged body still outstanding.



Wednesday 19 July 1989
Monkey business

Today's recordings begin with a resumption of the episode two material set in the upper observatory. There is a heavy make-up requirement as both John Nettleton as the Reverend Matthews and Ian Hogg as Josiah have got transformations to undertake. Hogg is already in his partial husk state as the cameras start turning. Opposite him, contemplating a bowl of bananas, is Nettleton whose hands are concealed until the moment he brings them up into view, revealing their partial change into simian paws.

There are gaps between takes so that further strips of hair and latex shards of gnarled skin can be added to his hands. Nettleton's face is similarly treated, firstly with furrier sideburns that curl around plumped out cheeks, then with bushier eyebrows, bulked out to form a crest, and finally with hair extensions and thick facial lines to suggest an extended jaw.

Ian Hogg's progression into a cadaver is achieved by applying further layers of old-age stipple plus smears of Vaseline to give his head a patched glazed appearance. All of these changes incur lengthy recording pauses between takes and already by mid-afternoon the Director is looking warily at the clock. The final sequences of this particular tableau involve Ace and MacKenzie finding Josiah's fully mummified husk sat immobile in his chair, and the Reverend Matthews preserved as a monkey inside a trophy case. The rest of this scene is played out but with one character missing: Josiah as his younger self. Adding him to the scene calls for yet another recording pause while his husk make-up is all removed and his hair is styled into a rich mane of brown curls. Then the scene is recorded again, this time with the regenerated Josiah performing and the husk absent. Tight editing and a little post-production process photography will seamlessly blend all the footage together.

It proves to be a very active afternoon for Sophie Aldred. Not only does she get to do the first of her fight scenes with Katharine Schlesinger, she also gets to do a stunt, taught to her by Sylvia Syms, whereby her hair gets pulled, violently so it seems to the camera, but without it causing actual harm to the actress.

Down on the lower observatory set Visual Effects has been busy preparing one of the set-piece sequences: the destruction of the two husk creatures in episode two. For this two replica masks have been cast, pre-cut and then stuck back loosely together again before being mounted onto two shop-window dummies clothed in dinner suits. The Effects team has fitted an air mortar into the torso of each dummy, capable of shooting out a blast of air powerful enough to blow apart the weakened masks. Anxious to make up time Alan Wareing plays out the framing action before lining up to record the two detonations. On cue there is a tremendous bang, but only one of the mortars has fired. The other dummy is still standing. Sadly there is no time to set up for a retake. They will have to salvage this shot during post-production.

Over dinner Alan Wareing and John Nathan-Turner review the shooting schedule, deciding what they must record today, and what can be deferred until Block Two or abandoned totally. The transformation of Mrs Pritchard and Gwendoline into stone is important to keep so that is agreed to become a bedroom scene rather than one in the study.

Evening work continues with material for episode three set in the trophy room. For some shots here and in Block Two where insects are shown coming to life the production team has hired the services of a genuine entomologist, who has turned up armed with cylinders of live bugs. These are carefully spooned into the upper drawer of a cabinet and scenes are recorded quickly before they become too active and start dispersing around the studio. Sophie Aldred recalls keeping well away while these sequences are shot. Some prop insects, carved out of liquorice, were also provided for Control to eat!

The last part of today's schedule sees John Hallam, resplendent in his Light costume, in the study set for several of his scenes. During rehearsals it had been planned to surround Hallam with a halo of bright illumination courtesy of strategically placed spotlights. But Lighting Director Henry Barber warns he will not be able to do this for every scene due to the time needed to individually light a specific shot. Wareing compromises by having the main studio lights dimmed during Hallam's scenes so that he is the only one illuminated by a bright spotlight from the overhead rig. Other effects will be added in post-production.

Most but not all scenes in the study are safely in the can by the time ten o'clock rolls around, but again compromises have been made. Scenes outstanding for episode three are rescheduled for 3 August.

GHOSTLIGHT--script changes 20 July

EPISODE ONE

sc20 / p48 After the direction HE HAS SLIPPED SOMETHING INTO NIMROD'S HAND, insert the following?

NIMROD The fang of the cave bear. A totem of great power

THE DOCTOR The tea, Nimrod.

THE DOCTOR WINKS AND HURRIES HIS TOWARDS THE DOOR BEFORE HE CAN SAY ANYTHING ELSE

sc29 / p65 After Ace's line "I bet" we see Nimrod produce the cave bear's tooth before he speaks to the Doctor. Nimrod pockets the tooth again when he bows and says his 2nd speech on the page. The line "So it has always been known" is now cut and his 2nd speech becomes

NIMROD: (BOWING REVERENTLY) You have the wisdom of the greatest leader of my tribe, Doctor.

EPISODE TWO

sc25 p51 If we can't pick up sc 28 (the Doctor getting ready to wake MacKenzie in the second studio we should add some material here. At the end of the page insert

THE DOCTOR: Poor Ace. Sleep well. Time to call out the constabulary.

EPISODE THREE

sc27 / p36 At the end of this scene, as the maids close in on him in a sinister fashion, MACKENZIE FLEES.

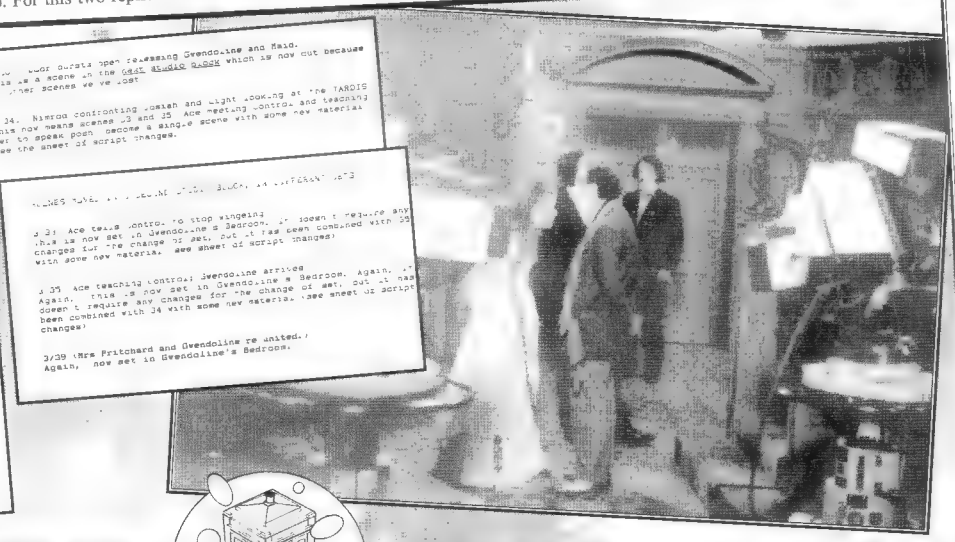
(sc33 and sc35 now run together and change as follows:)

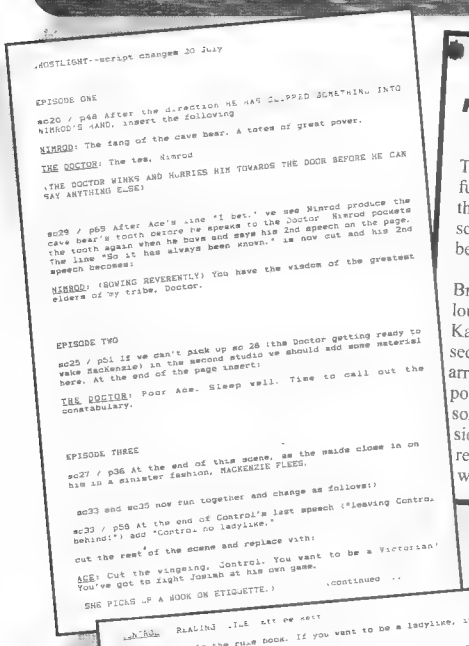
sc33 / p58 At the end of Control's last speech (leaving Control behind!) add "Control no ladylike."

cut the rest of the scene and replace with:

ACE Cut the wingeing, Control. You want to be a victorian? You've got to right Josiah at his own game

SHE PICKS UP A BOOK ON ETIQUETTE ! continues ..





GHOSTLIGHT--script changes 20 July

EPISODE ONE

sc20 / p48 After the direction HE HAS SLIPPED SOMETHING INTO NIMROD'S HAND, insert the following

NIMROD: The fang of the cave bear. A totem of great power.

THE DOCTOR: The tea, Nimrod

(THE DOCTOR WINKS AND HURRIES HIM TOWARDS THE DOOR BEFORE HE CAN SAY ANYTHING ELSE)

sc29 / p65 After Ace's line "I bet." we see Nimrod produce the cave bear's tooth secure ny speaks to the Doctor. Nimrod pockets the tooth again when he bows and says his 2nd speech on the page. The line "So it has always been known." is now cut and his 2nd speech becomes:

NIMROD: (BOWING REVERENTLY) You have the wisdom of the greatest elders of my tribe, Doctor.

EPISODE TWO

sc25 / p61 If we can't pick up sc 26 (the Doctor getting ready to wake MacKenzie) in the second studio we should add some material here. At the end of the page insert:

THE DOCTOR: Poor Ace. Sleep well. Time to call out the constabulary.

EPISODE THREE

sc27 / p36 At the end of this scene, as the maids close in on him in a sinister fashion, MACKENZIE FLEES.

sc33 and sc35 now run together and change as follows:)

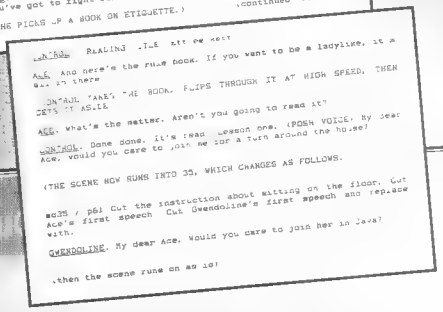
sc33 / p59 At the end of Control's last speech ("leaving Control behind!") add "Control no ladylike."

cut the rest of the scene and replace with:

ACE: Cut the wingeing, Control. You want to be a Victorian? You've got to fight Josiah at his own game.

SHE PICKS UP A BOOK ON ETIQUETTE.)

(continued ..



CONTROL: READING ...LE ett ew ner?

ACE: And here's the rule book. If you want to be a ladylike, it a ...s in there

CONTROL TAKES THE BOOK, FLIPS THROUGH IT AT HIGH SPEED, THEN GETS IT ASLE

ACE: What's the matter. Aren't you going to read it?

CONTROL: Done done. It's read. Lesson one. (POSH VOICE) My dear Ace, would you care to join me for a turn around the house?

(THE SCENE NOW RUNS INTO 35, WHICH CHANGES AS FOLLOWS.

sc35 / p61 Cut the instruction about sitting on the floor. Cut Ace's first speech. Cut Gwendoline's first speech and replace with.

GWENDOLINE: My dear Ace, Would you care to join her in Java?

(then the scene runs on as is)

Friday 21 to Monday 31 July 1989

Observer, cor

The one dozen members of the GHOST LIGHT cast returns for a further week of rehearsals in preparation for Block Two. During this period Andrew Cartmel takes time to rework some of the lost scenes – relocating those that are needed to studio sets that will be available next week.

Writer Marc Platt is busy too. As part of his day job at Broadcasting House he researches any Victorian-composed parlour songs with an animal house theme that would do for Katharine Schlesinger's character to sing during the dinner party sequences. His search is rewarded when he locates a scratchy arrangement of an 1883 song, *That's the Way to the Zoo* composed by J.F. Mitchell. The Director agrees Marc's choice of song and a copy of the sheet music is handed to singer and session pianist Alasdair Nicholson. Two renditions of the song are recorded on 26 July – a version with Nicholson singing the words so that Katharine Schlesinger can learn to perform the lyrics, and a piano-only track, 56 seconds of which will be used during the studio taping.

During rehearsals Frank Windsor and Sylvester McCoy decide between themselves that Inspector MacKenzie should be constantly seen eating during his 'alive' scenes – presumably making up for his time in a hypnotised state. Alan Wareing agrees this character footnote and arrangements are made to have a supply of food available for Frank Windsor during the forthcoming studio days. McCoy goes one stage further, insisting that for certain scenes, where the Doctor is in MacKenzie's company, his jacket should show evidence of food stains having appeared.

It is during these rehearsals that Sophie Aldred experiences what she will later describe as her most embarrassing moment ever on **Doctor Who.** Enthusiastically practising her fight scenes with Katharine Schlesinger, Aldred suddenly notices that the top part of her two-piece cycling outfit has been pulled up, exposing the top half of her torso. Apparently, despite her sudden shriek and hasty cover-up, nobody has noticed due to a particularly absorbing crossword clue. At least, that's what they tell Sophie.

Tuesday 1 August 1989
Upstairs Downstairs

There are gasps of amazement from several of the cast members as they reconvene back in studio TC3. Almost every square foot of this rectangular hangar has been given over to beautifully crafted reproductions of a Victorian house interior. A hallway and grand staircase is at the heart of this interconnected structure and the attention to period detail is immaculate. There are rich carpets, expensive dressings, furniture and 'objects d'art' (most of them hired), carved woodworkings and any number of fresh plants and potted shrubs.

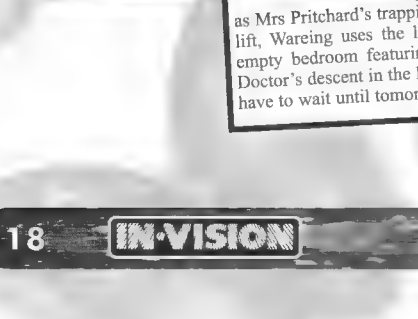
A lot of scenes are rostered for today, but many of them are short and most are free of Effects. Nearly all of them are for episode one and, where practical, are scheduled for recording in narrative order.

Recording begins with the arrival of the Reverend Matthews, restored again to human form, the departure of the day servants, and the appearance of Mrs Pritchard and her maids from behind concealed alcoves in the wall. The secret panels hiding these alcoves are opened out-of-vision by stage hands, but a number of takes are necessary before Wareing is happy that all the panels have opened smoothly and simultaneously.

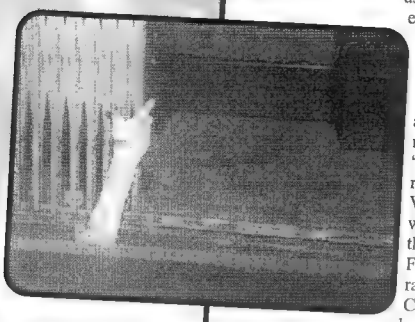
The action continues into the drawing room as Matthews meets and confuses the Doctor with Josiah, only to meet the true owner of this house as a thunder storm starts to rumble beyond the windows. Flashes from the lightning are achieved in the studio by flicking on and off some of the bright spot-lamps on the lighting rig. Lighting plays a key role today, no more so than during the scene in the empty bedroom where Fenn-Cooper sees the snuff-box opening to reveal a blazing light.

The empty bedroom set is raised some eighteen-inches above floor level so that lighting and Effects technicians can work underneath – operating the bright halogen bulbs fitted inside the dummy snuff box. Effects are on hand to open the snuff box by pushing on a connecting rod running down from the lid.

Ian Hogg is made-up as the elderly, light-sensitive Josiah today and as the dinner party gets under way Katharine Schlesinger gets her opportunity to rehearse and then record her rendition of '*That's the Way to the Zoo*'. This proves not to be an easy task. As well as singing in time to the pre-recorded piano accompaniment Schlesinger must move her hands over the (unseen) piano keys so that it looks like she is playing the notes. A lot of takes are needed, due as well to a squeaky piano stool which distracts both Schlesinger and the sound recordists. John Nathan-Turner is adamant the song will stay in his mind forever once a satisfactory take is finally achieved.



Delays caused by the need for so many retakes has an impact on the recording schedule as it becomes apparent there is insufficient time left today to complete all remaining scenes in the hallway that are destined for episode two. So, taking the action as far as Mrs Pritchard's trapping of Ace down below by recalling the lift, Wareing uses the last few minutes to tape scenes in the empty bedroom featuring Gwendoline and Fenn-Cooper. The Doctor's descent in the lift and Ace's return to ground level will have to wait until tomorrow.



Wednesday 2 August 1989

Light Fantastic

There is a lot to accomplish today but even though there are few Effects sequences to worry about, a lot of recording pauses have been planned to take into account needs to change lighting, swap clothes and apply make-up changes.

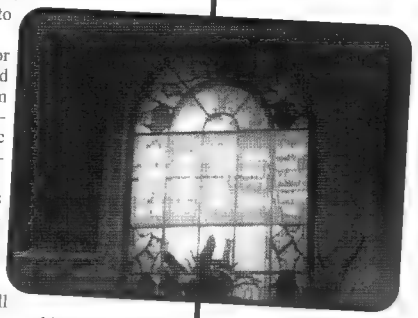
Resuming where they left off yesterday, Wednesday's recordings begin with a resumption of the episode one cliffhanger from the perspective of those in the main hall by the lift. Here the cleverness of the lift's design is demonstrated as one scene requires the camera to see the elevator cage ascending to hall level. For this sequence the top part only of the cage is suspended from a fork lift truck. Lowering it as far as it will go behind the slightly raised part of the hallway set, the artists step into the narrow space underneath the canopy and crouch down. As "action" is signalled, the lift canopy is raised and the actors stand fully upright. Visible only behind the semi-glazed wooden doors, the illusion is created of them appearing from below floor level. Full advantage is taken of this partially raised lift threshold area for the shot of Control struggling to climb up the lift shaft.

Material in the drawing room for episode two is next on the list - basic scenes but it allows Frank Windsor and Sylvester McCoy to work their routine whereby the Inspector is always shown ravenously chomping at food after his reawakening.

Leaving the drawing room to be reset for more night-time scenes later, Alan Wareing transfers his attention to the upstairs empty bedroom and its outside corridor for more episode two material. This includes Redvers' conversation with Nimrod, but the main focus of interest is the fight between Ace and Gwendoline as the latter attempts to chloroform the former. Both girls enter energetically into their wrestling bout but Sophie Aldred's movements are hampered by the whale-boned restrictions of her costume. The fight has to be carefully choreographed, not only because retakes are needed, but because they must maintain continuity for the linked sequences that take place out in the corridor as Ace eventually bolts Gwendoline and a maid into the room.

John Hallam is not available for the first part of this evening's recordings and so work progresses only on those scenes that bridge episodes two and three up to the moment when Light appears, preceded by Control. For Light's arrival the lift cage is removed from the set and replaced by a floor level arc lamp, covered with a yellow gel. For the first takes Hallam is not present as the need is to show a radiance of pure light blazing from the doorway. The Director has to carefully rehearse this shot, and others, so that the lamp is never visible to the cameras.

Lighting effects are also employed for sequences where the upstairs stained glass window relays information from the spaceship below. A pulsing light signals an alert, but the blue hieroglyphic text will not be added until post-production.



One sequence Frank Windsor enjoys doing is a part three hallway scene as the Inspector encounters a recovered Mrs Pritchard and some of the dehypnotised maids packing their bags ready to leave. Their preparations are interrupted by a still hypnotised night maid who charges at them, whirling a machete.

The main scene for the latter half of this evening's recording session is the grim dinner gathering where the "cream of Scotland Yard" makes an unexpected appearance on the menu. This is quite a long scene to perform and again specialist lighting is needed for John Hallam's character when he finally appears, though the backlit glow is nowhere near as bright as that used earlier. The drive to get this scene right leaves little time afterwards for Light's scenes out in the hallway. As these are judged crucial moments in the plot Alan Wareing agrees to wrap a few minutes early rather than shoot the scene only partway. They will pick it up tomorrow.

Thursday 3 August 1989

Ripping yarns

The first pieces of material to be taped today are not for GHOST LIGHT but for two other shows in production this year. After much editing, and in some cases severe pruning, a need has been identified for some additional voice-overs by Sylvester McCoy to cover for material missing from THE CURSE OF FENRIC. As well, Michael Kerrigan needs some lines of voice over from McCoy and Aldred to patch over a scene deletion from BATTLEFIELD. So, before recording begins today, the two actors are taken to a mike, handed some revised script pages, and asked to perform these redubs.

Straight after, Alan Wareing plunges into the missing hallway scenes from yesterday. Fortunately John Hallam is available all day today and so is in costume right from the start. The episode two cliffhanger is replayed but this time with Hallam stepping through the lift gateway, bathed in golden backlighting. The scene continues through to Ace and the Doctor's exit to the lounge.

One shot Alan Wareing wants is of Light passing through the bodies of those in front of him as he takes his leave of the hall. Dave Chapman advises him such a shot is possible but it will require several locked off camera takes, a lot of time in post-production and still might not achieve the 'emerging through a body' effect. Wisely the Director opts to go for simplicity and have Light just appear and disappear as the script dictates. All of Hallam's scenes in the corridor are taped up to and including his demise at the end of the story.

Sophie Aldred has to change into her 20th Century clothes for the next batch of scenes that are set during episode one in the upstairs corridor. These include the travellers' meeting with Redvers and their finding of his snuffbox.

Moving over to the bedroom set, the first scene scheduled is that of Gwendoline helping Ace to change into her evening dinner suit, supposedly obscured behind a trellis screen. To everyone's dismay the hired-in screen is too short and despite trying with a low-level camera, the sequence proves impossible to shoot as scripted. Quickly rethinking, Wareing decides to shoot just a close-up of clothes being tossed over the screen, with Aldred and Schlesinger giggling their lines out-of-vision.

After another change of clothes, this time into a night-dress, Aldred performs her bed scene as she awakes to find Mrs Grose serving her breakfast at five in the afternoon. Yet another change sees Ace back in her whalebone dress for yet another fight scene with Gwendoline. Again Katharine Schlesinger advocates the aggressive approach but as the two tumble onto the bed their costumes snag on its metal edge, ripping Aldred's leggings and tearing a hole in Schlesinger's rented gown. Hastily Ken Trew steps in to patch up both outfits.

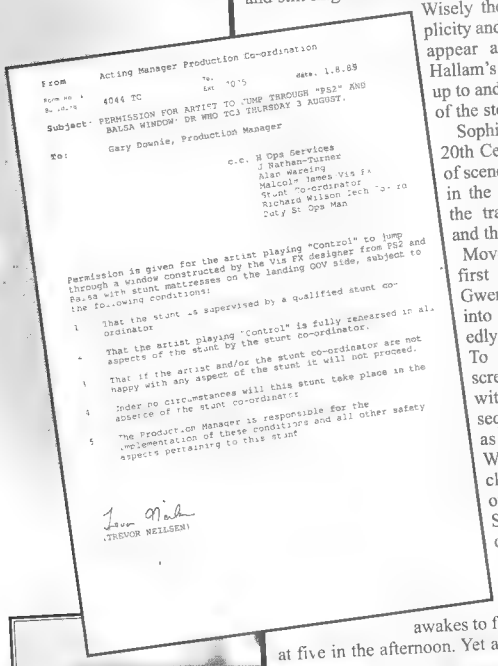
Some corridor scenes are shot while the bedroom set is being remade for those scenes that should have been taped in the study during Block One. These feature Control in her rags seeking to hide from Light. The scene ends spectacularly as Sharon Duce throws herself through the special toffee-glass window. Declining a stuntwoman Duce is happy to do the jump herself, but anticipating problems, the Effects team has got a set of toffee-glass windows ready in case many retakes are needed. In the event she does a perfect take first time, which earns her a round of applause. Another substitute study scene has Mrs Pritchard, now dehypnotised, reuniting with her daughter, whom she deprogrammes with the help of her locket - a specially made prop that features fake period photographs of Sylvia Syms and Katharine Schlesinger. The scene is taken as far as the locked off shots as Light begins exacting his vengeance on them.

All footage shot after dinner belongs to episode three, including numerous outstanding corridor scenes, one of which is MacKenzie's last fateful encounter with Light.

A key scene is Ace's self-awareness as she comes to terms with the fact that she was a teenage arsonist who burnt down Gabriel Chase some years later. This is a complex scene to record, not least because a single hand-held camera is used, the lighting shifts to red midway through, and the sequence ends with a blue flashing lamp being shone onto Ace's features to give the suggestion of a police car. During post-production Dave Chapman will enhance the scene further by adding a motion blur effect.

The last two scenes of the day are also the last British-lensed scenes for a **Doctor Who** to be made. In truth the last shot of all to be recorded is a static image of Gwendoline and Mrs Pritchard in their calcified state, but beforehand is the final moments of episode three, as the Doctor locates Ace to take her back to the TARDIS. Appropriately Sylvester McCoy adds a final ad-lib. Instead of "That's my girl" to Ace's wish that she had blown up Gabriel Chase, he simply concludes, "Wicked!"

Studio Three goes dark at ten o'clock and for John Nathan-Turner there is one final end-of-term party to host.



From: Acting Manager Production Co-ordination

Form no. 4 — Ref. No. — To: — Ext. 1015 — Date. 1.8.89

Subject: PERMISSION FOR ARTIST TO JUMP THROUGH "PS2" AND BALSA WINDOW. DR WHO TCJ THURSDAY 3 AUGUST.

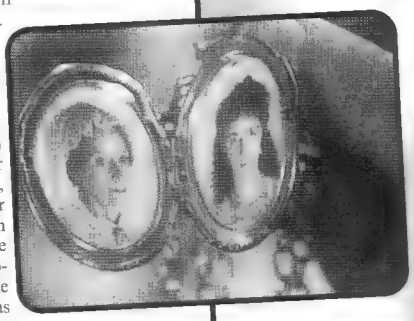
To: Gary Downie, Production Manager

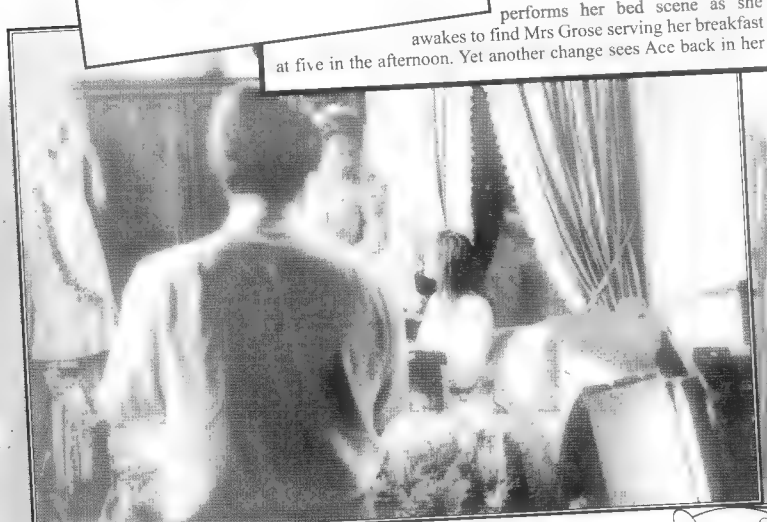
c.c. H Ops Services
J Nathan-Turner
Alan Wareing
Malcolm James Vis Fx
Stunt Co-ordinator
Richard Wilson Tech Co-ord
Duty St Ops Man

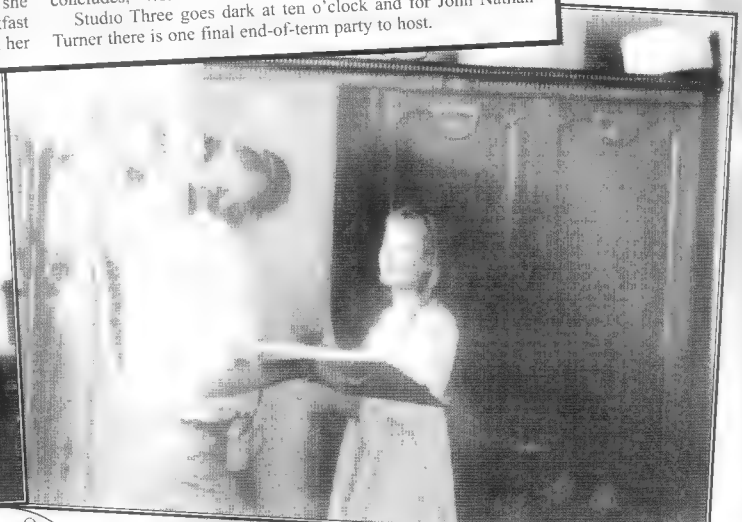
Permission is given for the artist playing "Control" to jump through a window constructed by the Vis FX designer from PS2 and Balsa with stunt mattresses on the landing OOV side, subject to the following conditions:

1. That the stunt is supervised by a qualified stunt co-ordinator
2. That the artist playing "Control" is fully rehearsed in all aspects of the stunt by the stunt co-ordinator.
3. That if the artist and/or the stunt co-ordinator are not happy with any aspect of the stunt it will not proceed.
4. Under no circumstances will this stunt take place in the absence of the stunt co-ordinator.
5. The Production Manager is responsible for the implementation of these conditions and all other safety aspects perraining to this stunt

(TREVOR NEILSEN)







BORDERLINE

20th August 1981

The Doctor pondered whether he should take the cup of brown, luke-warm liquid back to the TARDIS for analysis. Maybe, at some sub-atomic level, it could be described as 'tea'. He could demonstrate the molecular reactions – or lack of them – to Jo…

The Time Lord paused, and any recovery his spirits had made in the last few days evaporated as swiftly as the brew's brief warmth had done. Jo wasn't waiting back in the TARDIS, or even back at UNIT HQ. No-one was, except for Lethbridge-Stewart perhaps, with some tedious assignment.

He shivered and pulled his smoking jacket tighter around himself, even though he was not bothered by the cold wind that blew through the L-shaped café-come-waiting room every time somebody opened either of the doors.

"Bus Stations" he muttered.

Sitting in the top corner he had a good view of his fellow waitees and wastrels. An old bus wing mirror was fixed above the door in the bottom corner (probably so the serving staff could keep an eye on the people sitting at the back) It also meant that he could see all the comings and goings. He poured a white liquid into his cup, and paid close attention to the Brownian motion that ensued. As he watched, he listened to the conversations around him. He liked eavesdropping on humanity... so long as he didn't have to get involved. Focusing on each one in turn he filtered out the others, as well as the radio's blaring out of *Shaddup You Face*.

— § —

"Re-development' they said. 'A new shopping centre is what everybody needs' they said.

'They' said – they never asked me, nor you neither, eh, Elsie?"

"No, they never did, Irene. I mean, are we supposed to wait around on the street for a bus. It's a disgrace."

— § —

"Didya see it?"

"Nah. Me folks were watchin' the doc'mentry on BBC3"

"Unlucky, mate. It was a corker of an episode."

"It ain't fair. They nevva let me watch nothin'. I'm def. gonna save up for a portable."

— § —

"It's going to be relegation, for sure."

"Buck up. The could still pull it out of the hat."

"Not even Paul Daniels could save them from the mess they've made of this season."

— § —

"Yes, dear. The man definitely said the bus would be leaving from Bay D."

"Have we got time for another cup?"

"Yes dear, I'll get them."

— § —

In the mirror he could see two young girls making their way to the counter. Between them they had bought two lemonades, a packet of crisps and a Marathon and sat down at the table nearest the door by which they had entered.

The Doctor listened.

"Wot a dump. Wot a way to spend my birthday. And she was a bit shirty, wasn't she? You'd never catch me working in a place like this. I'll be glad when they knock it down."

"I think I'm going to miss it."

"You would, Manisha. If we could have used the Tube we'd be home by now. How can you be scared of that?"

"We all have things we're afraid of. Remember the school trip to the Circus last year?"

The pre-pubescent delinquent-to-be shot a sullen glance across to her best friend and pulled the wrapper off the chocolate bar before taking a large bite.

"And why are you in a rush to get back to Perivale? You always seem as if you'd rather be anywhere else."

"I just think I should get back in case my real../ in case anybody turns up."

"Hey, if isn't 'Maneater' and 'Hunky Dory'. What're nit girls like you doing in a place like this?"

"Get lost, Bogey Breath"

"You hear that, Shaun? That's the wit of a nit, that is."

"'Nit Wit'. Yeah right, Kev. I'll have to remember that."

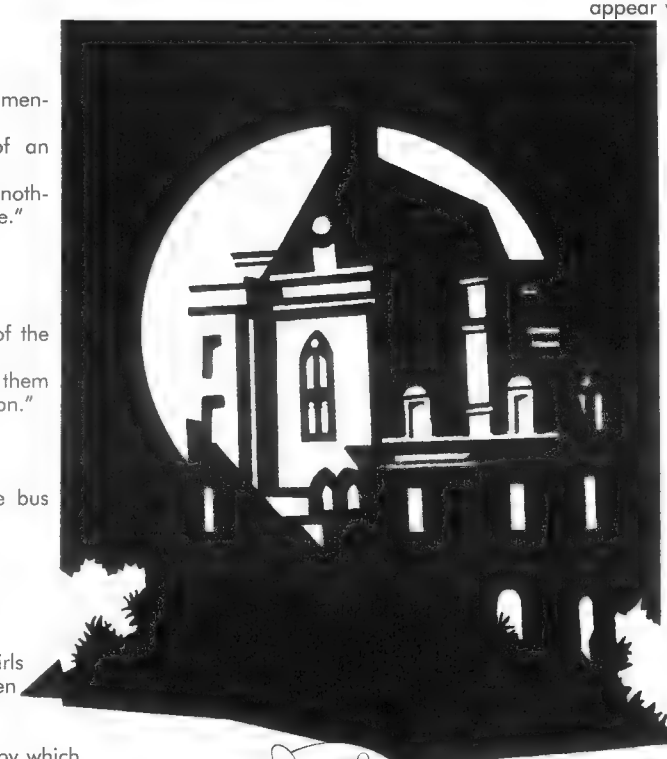
"You can shut up, as well, Rollo."

"Heh! Leave my fat friend alone. He can't help the fact his uncle owns a sweet shop. Can you, Shaun?"

"No, that's right, that is."

"And you should thank Shaun's uncle 'cause he's provided us with these."

In the reflection, the Doctor could make out the plastic bags the boys thrust in the girls' direction.



Dorothy obviously had a closer view. "Fireworks?"

"Yup. First batch in. We are official testers. Right, Shaun?"

"Yeah, that's right, that is."

"We're going out to the wasteground in front of the Chase. Do ya wanna come?"

"Uh, Kev, you never said nothing about going to the Chase. My uncle's told me the stories, told me the rhyme. Things don't get a rhyme unless they're bad."

"You're making that up, Rollo. There's no rhyme."

"There is too," his voice fell into a sing-song lilt, "'Don't you dare set foot in that place, You'll disappear without a trace, Never again will we see your face, If you go to Gabriel Chase.'"

"That's just rubbish. I bet the owners started that just to keep people away."

"We'll, it must work."

"Leave him alone, Bogey Breath."

"What's the matter, McShane? Don't you want to come along, either? Maybe you think there's going to be Clowns? You chicken."

Dorothy shot to her feet. The chair legs scraping across the dirty linoleum.

"Okay, Bogey Breath. You're on."

"Good!"

"Good."

As the children were leaving the radio began playing Shakin' Stevens latest hit.

"*Green Door*. Not a bad, but *This Ole House* would have worked better in synchronistic terms." He mumbled, to no one in particular. "Mind you, 'There's a tired old Time Lord and he's playing pointless games behind the blue doors...'" He wondered if he should have intervened… but it wasn't his problem… and he wasn't sure he ever wanted to care enough to make that so again.

Andrew Stitt

Changing Too Fast?

Dave Owen applauds GHOST LIGHT's vision, but asks if it's all too much to take in...

IN THE DOZEN YEARS SINCE ITS FIRST transmission, I haven't honestly given much thought to whether GHOST LIGHT was actually any good or not; I haven't needed to. Before deciding, it might help to explore what happens in the story, by which I don't simply mean the 75 minutes that made it to screen, but the billions of previous years alluded to. Appropriately, this feels somewhat analogous to the work of an evolutionary biologist, attempting to piece together a smooth (according to some) flow of biological morphology based only on a few surviving relics in the fossil record.

Instead of fossils, GHOST LIGHT offers equally small yet significant data points – fragments of dialogue, often from the Doctor, never repeated and seldom paraphrased or elaborated upon, that help build up the big picture. From these, one may surmise the following, necessary to begin discussing the story. Light is an entity from beyond Earth, who was visiting during the time of Neanderthal man, with the mission of surveying all life on Earth. He has the ability to preserve fauna in stasis, and did so with Nimrod. In 1883, Light has been asleep for some time, and for at least two years his stone spaceship has been in the basement of Gabriel Chase, the former home of Sir George Pritchard. Pritchard has been usurped by Josiah Samuel Smith, who is Light's survey tool, balanced by the equally dynamic Control.

Some questions about background remain unanswered. Big game hunter Redvers Fenn-Cooper presumably did encounter Light in the African interior a few years previously. Did he bring Light with him to Gabriel Chase? And did Light's stone spaceship move with him "at the speed of thought"? Or are his tales of the Dark Continent entirely a product of his disturbed mind? What kind of mesmeric influence turned Lady Pritchard into a housekeeper and her daughter Gwendoline into a zealous serial killer?

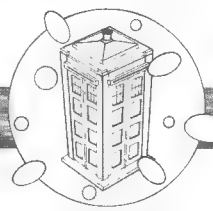
There is no way on Earth that the makers of GHOST LIGHT could have intended it to be digested on transmission. They clearly know this, as shown by the Doctor's response to Gwendoline's observation that the visiting creationist Reverend Matthews is confused – "Don't worry, I'll have him completely bewildered by the time I'm finished". Devotees would file it as one to revisit while less engaged viewers would assume it to be baffling, perhaps for the more usual reason, that **Doctor Who** had become something of a closed shop, unwelcoming to the itinerant or prodigal. However, four weeks after BATTLEFIELD's suicidal opening episode, welcoming new viewers was probably a lost cause, and if the series' agenda was now to depart with as much dignity and imagination as possible, then GHOST LIGHT and the two stories which followed were as good a shot as they could be. GHOST LIGHT is remarkable apart from them, and indeed much of the Seventh Doctor's tenure, for not biasing the cast towards the youthful and exuberant. There is age aplenty here.

This was the first story set primarily in the Earth's past since THE MARK OF THE RANI, four years previously, and the series had evolved into a much faster, at times manic, descendent. The combination of a period setting normally characterised by languid grace and restraint, with a story that never pauses for breath is seductively exhiliarating. Even without having a clue what's being told, the mode of its telling is intrinsically enjoyable. Save for the odd displaced Herbert and made-up Popplewick, anachronism, that addictive grind of ingredients that deliberately don't blend together, coming, as it were, from different tremporal cuisines, had been sadly absent for years, but returns in force here, personified in the enigmatic presence of Nimrod.

I'm still not remotely certain of the exact role of Josiah and Control. If she's a control in the laboratory experimental sense, then her role should be to remain uninfluenced by her surroundings, while Josiah, the survey (we're told) is perturbed by them, so that they may be compared. That's all very well, but Control seems to start evolving (in the exciting within-a-lifetime **Doctor Who** way seen in FULL CIRCLE) long before she has escaped from her prison. Josiah looks on her with contempt, "Corruption incarnate". And what exactly are the husks, Josiah's discarded former selves? The earlier, insect and reptile ones, imply that Josiah is ascending the evolutionary ladder, the outmoded notion that species evolve nearer and nearer to man, the supposed apex of creation, whereas the final one is nearly human, save for an allergy to daylight more commonly found among undergraduates. And these "husks" are not slewed-off epidermises like snake-skins – they retain the ability to move, and indeed seem necessary to sustain their successor. When Josiah tells the Doctor "my roots are in this house", he means it: they're wearing dinner jackets in the cellar, and when one of their heads explodes, like that of someone trying to analyse GHOST LIGHT, for example, Josiah slips back to near-animal simplicity while Control takes his place, according to Ace, who now shares the Doctor's supernatural insight, letting out these verbal captions for the perplexed.

If Josiah is Light's survey, and works by evolving, then why is Light so perplexed by the spectacle of evolution? Like a stereotypical **Doctor Who** fan, he is motivated by a desire to record and catalogue all around him, yet displays an autistic distaste to any change to established order. He's utterly baffled by the notion of adaptability, despite himself having manifested in a form he has not previously taken. There's a missing link here. And just why has Light been dormant for so long? Why not move on to another planet?

Everyone wanders around Gabriel Chase seeing things differently from one another because they're mad, mesmerised, or in the case of Mrs Grose, the day shift housekeeper, paid not to see at all, a common enough state in Victorian service. There's a kind of story progression across the three episodes, as perceptions eventually converge towards a kind of consesnsus, with differently welcome results for everyone. After Mrs Pritchard and Gwendoline remember



DOCTOR WHO

IN·VISION

CHECKLIST 10

The collected reference works

dates of first publication:
July 1989 to November 1990

 # 17 - SARAH - July 1989

Cover image: BBC

Richard Landen interviews the number one companion herself, Elisabeth Sladen, while Helen Stirling defines female characterisation in the Sarah-Jane era.

 # 18 - serial 4P - Sep 1989

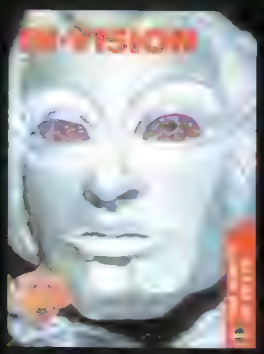
Cover art: Sean Ditchfield

Jan Vincent-Rudzki revisits his controversial 1976 review of the story, while Jeremy Bentham unfolds the Mary Whitehouse row. And Craig Hinton unfolds the Time Lords.

 # 19 - serial 4Q - Oct 1989

Cover image: BBC

Chris Boucher recalls his TV drama debut. There's nostalgia in the Leela launch Press cuttings, and that famous BBC1 'Nationwide' interview in full.



 # 20 - serial 4R - Dec 1989

Cover image: Susan Moore

Steve Balon's exclusive behind-the scenes photos. Chris Boucher on Kaldor robots, and David Howe reveals why it was better by design.

 # 21 - serial 4S - Dec 1989

Cover art: Andy Parker

Ideal Holmes, ponders Andy Lane, while David Owen wonders if it went over the top. Justin Richards assesses the story as a culmination of the Hinchcliffe years.

 # 22 - WHOSE - Feb 1990

Cover image: Topham

The first Doctor Who documentary's production secrets revealed. Terrance Dicks on what might have been, and full context listings.

 # 23 - series 14 - Mar 1990

Cover image: BBC

Production Unit Manager George Gallaccio on how to spend Who's money, Philip Hinchcliffe at Pebble Mill, and that famous Jean Rook interview with Robert Holmes.

 # 24 - serial 4V - May 1990

Cover image: BBC

John Freeman looks at the light fantastic, while Terrance Dicks reprises his hastily built monument. Lighthouses, what happened at Birmingham and much more.

 # 25 - serial 4T - Jul 1990

Cover image: Ian Scoones

Effects Designer Ian Scoones on filming models at Bray Studios, the origins of K-9 revealed, so too the reason for all those 'crazee spelinges'.

 # 26 - serial 4X - Aug 1990

Cover art: Sean Ditchfield

Part one of Graham Williams' last interview about the perils of producing Doctor Who. More armageddon peddling from Craig Hinton, and more on creating the Fendahleen.

 # 27 - serial 4W - Oct 1990

Cover art: Martin Proctor

Andrew Pixley asks if this serial taxed its audiences. More from Graham Williams on Holmes, and IN-VISION visits the tobacco factory where it all happened.

 # 28 - serial 4Y - Nov 1990

Cover art: Tony Clark

The final interview by Graham Williams. A.J 'Mitch' Mitchell on creating electronic moving pictures, and that old-lady Press Call that hatched Imogen Bickford-Smith.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

who they are, they are penitent, but too late, and are petrified (no, not scared, actually turned to stone), a Roald Dahl-esque "you'll-get-what's-coming-to-you" kind of fate. Redvers achieves a kind of serenity and apparent insight. Control, having ascended the putative evolutionary ladder, has also shot up the social one, and Nimrod, who has appeared completely unperturbed by everything remains in that state. As the survivors depart in the stone craft the Doctor observes, "They're gone, like a passing thought, as long as their minds don't wander", making this the debut of the thought-powered prototype TARDIS seen in writer Marc Platt's subsequent novel *Time's Crucible*.

What's GHOST LIGHT actually *about*, then? In a word, evolution, although unlike Kubrick's **2001**, it doesn't confine itself to merely human evolution or attempt to address our next stages. It's not about natural selection, or genetics, the miraculous mechanics which enable long-term evolution, but more generally the ability to change to suit one's surroundings. This, coincidentally, is exactly the same theme that the television series' only other fan-turned-writer Andrew Smith had used in the aforementioned FULL CIRCLE. Dump Josiah aboard a Starliner and he'd turn into Adric.

So having *perhaps* established what *maybe* happens in GHOST LIGHT, and taken a *stab* at what it's about, one can return to assessing whether it's *actually any good*. If **Doctor Who** was a survey, left on Earth in 1963 and programmed to adapt to changes going on around it, then solely on the evidence of GHOST LIGHT, I'd say it was doing pretty well. By now the environment had most significantly changed in that there was around a quarter of the screen time available to the series as there had been in 1963, leading to habitual breakneck story telling there is scarcely time to even establish what is threatening our heroes most of the time here. In the previous decade GHOST LIGHT would have been a seven-part story. It would have had the same number of scenes, though. The ability to shoot out of sequence and assemble edits later gives the storyteller the same kind of ability as Light to effortlessly hop around the spectator. Another environmental change is the increase in visual sophistication. Complex settings like Gabriel Chase, and previously unrealisable events, like human calcification, or two versions of Josiah being on screen simultaneously could now be depicted literally. And what's important, wordlessly, speeding things up even further – in 1963 spectacle was more expensive than exposition, but by 1989, the reverse was evident.

And yet, for all the environmental changes, some of the surroundings in which GHOST LIGHT found itself were exactly the same as in 1963. The story is to all intents and purposes entirely studio bound. And the Doctor, having evolved from a mysterious stranger into a well-documented friend, in order to survive, was making the transition back again, but not quickly enough as it turned out. Performances are exemplary all round. In the past they had to be because they were the most important tool available for telling the story and reacting to settings and events. Here they have to be, because the impact of the story is in the sheer oddness of the situation, and to make the most of that, the people have to seem real. Even Ace seems quite real here which is, frankly, a miracle. If **Doctor Who** was Control and I was a survey, the experiment would find that the 36-year-old me is less tolerant of troubled teenagers than the 23-year-old was. Frank Windsor brings the most overt comedy to the piece, with a full-steam-ahead depiction of Inspector MacKenzie whose constant face stuffing and politically insensitive comments about funny-looking foreigners lead me to suspect that TV detectives have not evolved much in the last century. The line "You are a worse scoundrel than Darwin" alone is sufficient to describe John

Nettleton's Reverend Matthews perfectly, although his fate, regressed to an ape, although apt, again in that Roald Dahl way, is utterly inexplicable. What kind of power does his host yield that he can do this? We are never, ever told. No matter, the reaction of Ian Hogg's Josiah, seated opposite him in Gary Oldman shades, cackling uncontrollably, is infinitely more real than **Doctor Who**'s usual villainous laughter, because instead of laughing because he's mad, he does so because he genuinely finds Matthews fate funny. And, appalling as it is, as a Darwinist, so do I, which cements my belief in Josiah totally.

> "If **Doctor Who** was a survey, left on Earth in 1963 and programmed to adapt to changes, then on the evidence of GHOST LIGHT, I'd say it was doing pretty well"

GHOST LIGHT's sole glaring flaw, that there isn't sufficient explanation to account for all that is depicted is more than offset by the sheer pleasure the story affords. The best single example of this balance is the way that the specimens in the house become animated – beetles pinned to boards start to creep, and fluttering wings of unseen birds are heard. There is no explanation for these phenomena whatsoever, but as a dramatic device to raise tension, in the same gruesome way that the meat van scene in Peter Greenaway's **The Cook, The Thief, His Wife and Her Lover**, released in the same year as GHOST LIGHT, does, and also to signpost the awakening that is occurring in the cellar, it cannot be bettered. It would be fatuous to heap praise on the realisation of the story when one knows nothing of set or costume design, of lighting or direction, but it would be equally wrong to omit to praise on the incidental score, particularly the few seconds which hint at geological vistas of time being spanned, as Nimrod observes to Redvers that he "speaks with the wildness of the old world". It's the most effective music cue to ever appear in the series.

Evolution in nature is not about being perfect. It's about being better than the competition. Given the choice between GHOST LIGHT with its single defect of being incompletely explained, and any of the previous few dozen **Doctor Who** stories, I would select GHOST LIGHT, because I can still derive pleasure from seeking meaning in it. Unfortunately, for GHOST LIGHT, it wasn't in that particular competition, but was competing instead with another insane anachronistic domestic drama. Perhaps the biggest question posed by this serial is "what is point of crafting such wonderful television, when nobody will be watching it?"

Post-production

Strangely, it was Michael Kerrigan who solved one of Dave Chapman's problems with the post-production work on this serial. Failure of the second air mortar to fire meant that one husk was still left visibly standing after both were supposed to have been killed. With picture cropping an unfeasible option, and with creating an animated explosion both expensive and time consuming, it was Kerrigan who came to the rescue. He, or more precisely his Effects crew on BATTLEFIELD, had shot a number of explosions against a CSO backdrop, specifically so that a building used on location could be destroyed without actually harming it by matting explosion flashes over footage of the edifice. Chapman accessed these CSO shots and used one of them to add a second explosion to the demise of the husks. Careful editing was also necessary to disguise the fact the second husk head was still intact after the bang.

Chapman's other big headache was Light. In all of Light's scenes the entity was described as having a golden halo around him. Adding a halo was quite simple; merely a question of using Paintbox to draw an outline around John Hallam and then filling this electronic mask with a rippling gold radiance. The problem was that Light was almost continually in a state of motion – gesturing wildly and moving around the set. This entailed Chapman redrawing the mask, sometimes almost frame by frame. To save himself a lot of time Chapman persuaded Alan Wareing that when Light was in a less animated state, such as at the second dinner party, his halo would be much reduced – to the point where a soft focus ovoid of shimmering colour was all that was needed.

There were quite a number of hand animated effects. The skeleton outline that flashes around Josiah's body as he tries to stop Light emerging from the lift was one example. Similarly the electrostatic charged microbes Light manifests in part three, and the zaps that pour from his body at the end of the story as the entity is dissipated.

All the exterior footage of Gabriel Chase, shot in Weymouth, was processed through Paintbox, if only to add lighting effects (day, night evening, etc.), the dome of the observatory, and the occasional fork of lightning.

BBC Graphics designed a series of still frames showing various geometric, chemical and algebraic formulae. Dave Chapman merged these panels electronically to create the 'chattering displays' seen either aboard the spaceship or in the main window of Gabriel Chase.

For the transformation of Mrs Pritchard and Gwendoline into stone, Chapman copied a still frame of them holding hands and retextured their arms bleaching them of colour and rendering a stone texture over the skin. Then it was a simple matter of cross-fading between the two still frames as Light's power was exerted. Quantel's frame processing capabilities were employed to add a blurred motion trail to the shots of Ace as she relived her nightmare of burning down Gabriel Chase in the future. Other video effects added included pink glows around the monitoring cameras when switched on, and a green halo around Nimrod's lantern in part two to boost up the audience's appreciation that here was a source of bright light to terrify the husks.

Music & Sound

Dick Mills offered to treat Light's voice electronically, adding a rich reverberation to Hallam's tones to make him sound more God-like. But Alan Wareing felt Hallam had done such a good job with his own voice artistry that further modification was unnecessary. Mills was more successful in arguing for a treated voice for Control, at least up until the point where she starts to 'become a lady'.

Library discs were heavily employed for additional sound effects. The creaking noise of the lift cage in motion, various insect and bird chirpings, a number of clock chimes, and even the wail of a police car siren were all period effects added from stock to provide authenticity. In some cases the sound effects were very subtle, like the whirring of the phone when lifted from its cradle that was selected from a range of older dialling tone sound effects. For the sound of a tray being dropped by one of the maids Mills added the additional sound effect of a car hub cap being dropped to accentuate the crashing noise.

Mark Ayres' services were requested while he was still working on tracks for THE CURSE OF FENRIC. Lack of money had put paid to John Nathan-Turner's plans to employ a small chamber ensemble to play incidental cues, so, since Ayres was known for his skills in the still relatively new science of track sampling, and because Alan Wareing had enjoyed working with him on GREATEST SHOW..., he was asked back for the second time this season.

Wareing and Ayres did not get off to a good start on GHOST LIGHT. The Director was having to subdivide his time between post-production on this story and SURVIVAL. Ayres too felt overtly under pressure – tying up commitments to THE CURSE OF FENRIC while scoring episode one in just under a week. The resulting compositions were deemed not suitable to the style of the story, but with more time now to devote to GHOST LIGHT, Alan Wareing was able to offer Mark Ayres greater support.

The end product was a score that paid homage to Hammer Films and particularly to its principal composer, James Bernard. In all Ayres completed nearly an hour's worth of mood and atmosphere music, some of which had to be dropped during final editing. One track that was not dropped was 56 seconds of Katharine Schlesinger's spirited rendering of *That's the Way to the Zoo*.

Cuts

The loss of some scenes during the first recording block, and the subsequent need to patch material into the recording schedule of Block Two entailed some rethinks about how the whole production should be edited to cover over sequences that had been lost during the transposition. Reviewing his position after Block One, Alan Wareing wrote a file note to explain the modifications he was making to the narrative in the wake of losing several scenes.

This note, to Andrew Cartmel and John Nathan-Turner, offered a unique insight into the logistics of editing a **Doctor Who** serial, and is reproduced here in full. The descriptions in brackets refer to scenes that were lost (but which appear in the Target novelisation) and are preceded by their corresponding episode and scene numbers.

SCENES CUT

1/9 *(Josiah hangs up phone after the Doctor says "Wrong number")*

To bridge scenes eight and ten (Ace and the Doctor) we now insert scene eleven (Gwendoline awakens. Josiah tells her to meet the guests). This means that we don't have the chimes of Westminster striking six o'clock in scene eleven. The chimes don't happen until scene twelve. And because Josiah isn't hanging up the phone in this scene we must change the voice on the telephone in scene ten, to suggest it was someone else the Doctor spoke to. Therefore we need a wild track of Nimrod saying, "Who's there?" to put on the phone in scene eight.

1/16 *(Josiah recoils from the light as Mrs Pritchard enters)*

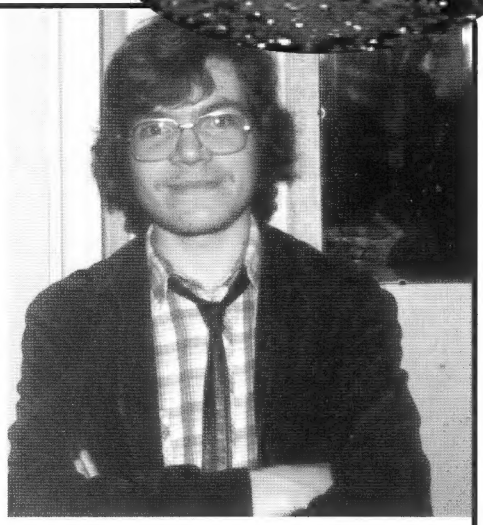
We need something to bridge the two scenes with Ace, the Doctor and Redvers in the trophy room (scenes thirteen and seventeen). Possibly we could drop in an exterior of the house. Alternatively, we could record a brief bit of hallway or upstairs corridor business (maids walking past?) in the next studio block.

1/21 *(Josiah confronts Nimrod and looks at the bear tooth)*

No bridging problems, but we've lost the explanation of what the Doctor handed to Nimrod, and what it means. Insert new dialogue in scene 1/20 and some new dia-

AYRES END GRACES

Composer and arranger **Mark Ayres** recalls working on the last British-made **Doctor Who**



IT HAD BEEN PLANNED THAT GHOST LIGHT would feature the return of conventionally scored music tracks played by a small ensemble – the first time this had happened in the Eighties since the departure of Dudley Simpson. But, as Mark Ayres remembers, it did not quite happen like that.

"I think this was John's idea. He was always keen to make each story a bit different, which is why he had three composers working on the show. I think he realised I was capable of various styles which is why I got assigned three such highly idiosyncratic stories. Nevertheless, I think he also only viewed me as an 'electronic' composer, so I don't think I was really in the running when he was considering a 'live' instrumental score. (Hopefully, anyone who has heard my music for the film *The Innocent Sleep* will realise that I am capable of both!). When this idea proved impracticable, I think he felt that I was perhaps the most capable of getting close to it using synths, and I think Alan Wareing also expressed a desire to work with me again after the enjoyment of our collaboration on GREATEST SHOW... I simply got a phone call from John (as I was finishing work on THE CURSE OF FENRIC) asking me if I would also like to do 'Ghost Light'. He said something like, "I had hoped to get an instrumental score for this one but we simply don't have the money so we'll have to use synths – would you like to do it?". This was, of course, quite an expectation to saddle me with, as I very much took this as a cue that I was required to provide as orchestral a score as possible, something which was very difficult to achieve convincingly at the time using synthesisers and samplers without spending an awful amount of time on it – time we simply did not have on **Doctor Who**."

Getting commissioned twice in one season was a tremendous accolade for the young composer, but there were pitfalls. "I actually did episode one twice. Alan was distracted by trying to finish editing SURVIVAL while we were trying to do the sound post on GHOST LIGHT, and really didn't know what he wanted. Mindful of what John had said, I tried a small chamber ensemble sound with some sections, but was very unhappy about it – I had to do 16 minutes of music in 5 days from a standing start. Normally, I like to visit the set a couple of times and talk to the team, getting an idea of what is going on, then I get a week or two while they edit to play with ideas before the final cut arrives and I start work proper. This did not happen on GHOST LIGHT. Because of the tight schedule I simply had to go with my first idea every time, even though I knew I needed to do more work. I submitted the master recording very unhappily, knowing full well that it was not anything like my best work. In the event, John and Alan agreed, giving me an extra week to redo it. It was never perfect, though, and I cannot listen to it without wincing even now! It was a very stressful job. I think that some good material was lost in the rewrite, personally. People have mentioned Bernard and Hammer – and there was, strangely, rather more of this influence in some of the 'bigger' sections of the first score, particularly in the first encounter with the Housekeeper. What I mainly tried to do in the rewrite was to get away from the chamber ensemble feel of the smaller cues, adding bigger string sounds and so on. Simply, the sparse orchestration of those cues sounded terrible on the samples available at the time."

But what influenced Ayres' choice of instrumentation? "As above. Trying to get a chamber/orchestral feel while also working within the limitation of samples and synths. Towards the end – the 'Light' stuff and so on – I deliberately moved away from it, adding obviously "treated" choral and orchestral pads to the mix to give it a weirder feel. That's the stuff that works best, IMO."

And did Ayres have to play every instrument himself? "Certainly. There was no budget to do anything else. If I'd been able to hire even one 'real' instrumentalist it would have helped. In fact, as a flautist myself, I should have played flute on it rather than using a sample, but that in itself would have opened cans of worms on the contract side (I would have needed to employ myself as a player, so it would still have cost money!). Nick Mallett and I had wanted to hire a singer for CURSE OF FENRIC but we were turned down by John. I was rather miffed that Alan Wareing and Dominic Glynn were able to hire a guitarist on SURVIVAL, but I later found out that they had done this while John was on holiday, and he was not happy when he found out!"

But who decided that the music should be very 'loud' throughout, and were there any cues and passages that gave him particular grief. "The dubbing mixer! I was very unhappy with the dub. Because Alan had been distracted with SURVIVAL, and because GREATEST SHOW... had been such an 'easy' collaboration (I immediately hit my stride on that one, with Alan being delighted from the start), we did not perhaps consult as much as we might have done on GHOST LIGHT. In the dub, I discovered that I had not pointed up some things as much as Alan would have liked – I'd gone for atmosphere more than strict spot scoring. So the dubbing mixer tried to fix it by playing the music very loud and riding it on the faders rather too heavily for my liking. Also, due to the fact that the music was done in such a hurry and I was generally mixing it at four in the morning, the music mix itself was a tad late so didn't bed in as well as it might have done. One particular point which caused problems on the dub was the death of Light at the end of episode three. Alan felt that I hadn't written music which underscored his death, music which said "this character is dying". And this is true, I had not. I felt that it was obvious from the script and performance that he was dying, and the Doctor and other characters say "he's dying", so I wrote a requiem-style piece that tried to underscore the sadness in the character and the pathetic nature of his demise. Simple lack of communication between me and the Director. On the mix, to try to make the music do what Alan wanted it to do, the dubbing mixer faded it out slowly during that scene. Problem was, as the music was by that time so much a part of the piece, the atmosphere went with the music, so it ended up staying the way I'd done it out of necessity. But I don't think either of us were entirely satisfied with the result. I know Alan still considers it to be a bit of a mess. JN-T was extremely complementary about episode two, though, which I felt was the most compromised – so you never know!

logue and business in 1/29. See attached page of script changes for July 20th.
***1/37** (Josiah tells Mrs Pritchard to put Ernest in the toy box)*
We now need a bridge for scenes 36 and 38 (Ace and the Doctor in the study). Possibly use scene 35 (Gwendoline playing the piano in the drawing room).
***2/28** (Doctor opens MacKenzie's drawer, prepares to wake him)*
We may try to pick this up if it's possible to shoot it in the next studio block without revealing that we're not in the study. If we don't pick it up we should probably also cut scene 27 (Dawn exterior of the house), and if we don't pick it up we must also include some new dialogue at the end of scene 25 (see sheet of script changes).
***2/42** (Doctor and Ace, the house coming to life)*
***2/44** (The Doctor talking to the cockroach)*
***3/28** (Mrs Pritchard attacks MacKenzie with a machete)*
This required a change in dialogue for scene 3/32, which has been done. It also requires a change of business in scene 17 (where the maids and Mrs Pritchard close in on MacKenzie). See the sheet of script changes.
***3/30** (Door bursts open releasing Gwendoline and maid)*
This is a scene in the next studio block which is now cut because of other scenes we've lost.
***3/34** (Nimrod confronting Josiah and Light looking at the TARDIS)*
This now means scenes 33 and 35 (Ace meeting Control and teaching her to speak posh) become a single scene with some new material. See the sheet of script changes."

Loss of the above material from part three removed the reason why Inspector MacKenzie was suddenly seen running towards Light ranting about the place becoming a mad house. Further chops to part three also deleted the moment where Light decides to seal the house while he completes his audit, thus thwarting the Inspector's bid for a hurried exit.

Episodes one and two also over-ran and several deletions were made to scenes in the lower observatory, including Ace finding some cave paintings – by Nimrod – on the ship's hull. Two whole scenes were dropped completely – an exchange between Gwendoline and a strait-jacketed Redvers in the empty upstairs bedroom, and Mrs Grose returning to find Ace still in bed, informing her that the Doctor has chosen her dress for tonight's dinner.

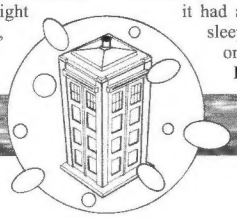
Scene deletions in part three included Nimrod tendering his resignation from Josiah's employ, and a pre-dinner briefing by Josiah to Mrs Pritchard, Gwendoline and Redvers.

Transmission

Long before Alan Wareing had completed the reduction of GHOST LIGHT to three episodes running 24'17", 24' 18" and 24' 17" respectively, John Nathan-Turner had decided to reschedule the story to the number two slot in Season 26. Having reviewed the four serials he felt it more appropriate to position his slower-paced studio story so that it broke up an otherwise uninterrupted run of fast-paced exterior serials.

This reshuffle dictated some more pruning to THE CURSE OF FENRIC as that serial originally set the scene for the Doctor's decision to take Ace back to Gabriel Chase to confront her long-buried crime (see **IN-VISION 103** for details).

Both Director and writer felt justifiably proud of their achievements with this modest but moody ghost story. Interviewed by ***Doctor Who** Magazine* in 1990 Alan Wareing commented, "I was pretty certain when I'd finished GHOST LIGHT that it had all the ingredients that would make you want to sleep with your lights on." Having seen his dreams not only of writing for television but of writing for **Doctor Who** become a reality, Marc Platt was in a



similarly effusive mood. In a letter to John Nathan-Turner he concluded, "...the sheer effort on everyone's behalf to turn my own thoroughly weird ideas into three dimensional images is quite wondrous. I realise that this is everyone's job, but it is a truly exhilarating experience. Many thanks again!"

Cinderella, and a fringe theatre show, *Temptation* He also made a television appearance in the drama **What's Your Story?**

Sophie Aldred completed her final series of **Corners** for BBC Children's TV before joining Sylvester McCoy in *Cinderella*. After that came a starring role in the stage play *Daisy Pulls it Off* and an appearance at the Edinburgh Festival 1990 in *Underground Man*.

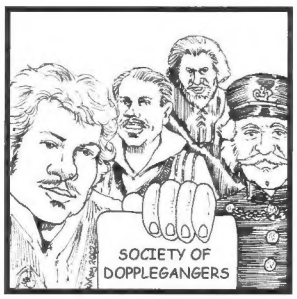
Alan Wareing had hoped to continue working with John Nathan-Turner, who had taken out an option on the TV rights of a book he was enthusiastic about adapting for the small screen. But despite some initially encouraging noises from the BBC, no commission was eventually forthcoming. Wareing carried on as a freelance Director, one of his major assignments, for Sky Television, ironically being titled **Ghoul Lashed**.

Marc Platt completed his work on GHOST LIGHT by adapting the script into novel form. His 160-page manuscript, which restored all the lost scenes plus added an additional sequence where Light tours the world to snapshot its changes, was published in September 1990. The cover, which featured the Doctor, Ace and the Gabriel Chase house, was painted by Alister Pearson.

In June 1993 Titan Books released the televised version of Marc Platt's screenplay as the sixth in their line of script books, edited by John McElroy. As well as the story as transmitted the book also featured an interview with Alan Wareing and a lengthy article by Marc Platt on the writing of the story. Alister Pearson again supplied the cover painting.

Silva Screen Records released an album featuring tracks of music from GHOST LIGHT, composed and arranged by Mark Ayres, in 1992, while BBC Video finally released the story onto the sell-through video market in April 1994.

Trivia

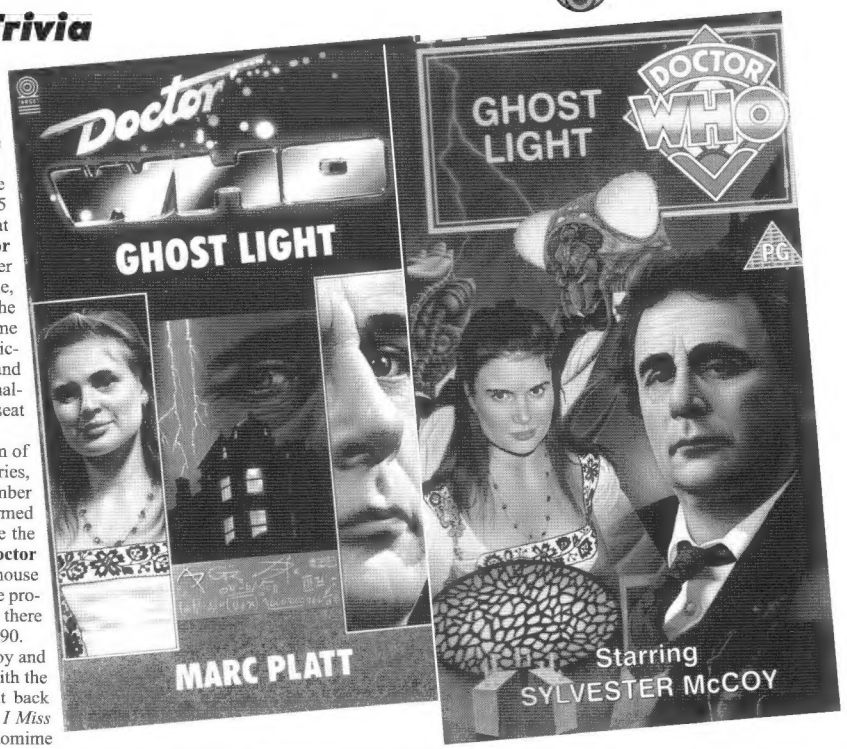


Wareing and Platt both indicated they would be happy to contribute to Season 27, and by the time GHOST LIGHT was transmitted there were strong indications that Platt, at least, would have a place at the table.

But it was not to be. A month before GHOST LIGHT premiered on Wednesday 25 October 1989 wheels were in motion that would have a dramatic impact on **Doctor Who**'s future. Andrew Cartmel, the keeper of Sylvester McCoy's narrative house-style, had accepted a sideways promotion to the post of Script-Editor on BBC1's prime time hospital soap, **Casualty** – an appointment that would dictate his moving down to Bristol where the series was, and is still, made. No successor on **Doctor Who** was formally agreed but there were strong rumours that the seat might be filled by Ben Aaronovitch.

For John Nathan-Turner there was a final realisation of his long-held wish to step down from producing the series, though not quite in the way he wanted. Early in September 1989 the BBC's Head of Series, Peter Cregeen, informed Nathan-Turner that, as part of its strategy to outsource the production of programmes to external companies, **Doctor Who** was to be wound-down by the BBC as an in-house series. At that point in time no contracts with any future programme makers had been signed, but it was certain there would be no new **Doctor Who** shows made during 1990.

There was no shortage of offers for Sylvester McCoy and Sophie Aldred once it was confirmed their contracts with the series were not being renewed. McCoy went straight back into the theatre, starring in an adult-rated production, *I Miss my War*, followed by a Christmas stint in the pantomime



Audience

THE DISMAL AUDIENCE FIGURES that dogged BATTLEFIELD during its four weeks on air spilled over to make similarly grisly reading for those studying the fortunes of GHOST LIGHT. Episode one pulled the largest figure of the season to date, attracting some 4.2 million viewers away from the nation's number one rated programme, **Coronation Street**. This rise represented some 200,000 new converts, but it was still measly fare for a series more used to figures of eight million and above.

Sadly, those additional viewers curious enough to catch GHOST LIGHT's opening night, fell away before episode two, leaving just 4.0 million loyal fans – the same number that had watched the final episode of BATTLEFIELD. Their loyalty persisted through to the final instalment, maintaining the exact same total of four million. The yielded average of 4.1 million per episode just about enabled this story to rise above the all-time wooden spoon winner, BATTLEFIELD, but with 0.3 million viewers less than the previous runner-up, THE MYSTERIOUS PLANET in 1986, its fate in the penultimate position was assured.

Everyone was disappointed, not least of all John Nathan-Turner who, with nothing to lose, petitioned his superiors about the wisdom of scheduling **Doctor Who** against such another national favourite as **Coronation Street**. In fairness the BBC did respond, analysing closely the results of a survey they had commissioned into the viewership of **Doctor Who** in the wake of BATTLEFIELD's disappointing ratings.

The figures made sobering reading. Compared against the long-accumulated national average of viewing habits for 7:30 pm on a Wednesday evening. **Doctor Who** had caused a slippage. Only 19% of AB viewers (professional workers) were now turning in instead of 21.5%, which was the norm. In the next category, C1 (white collar clerical workers), **Doctor Who** was down from a national statistic of 23% to just 20%. Down too was the C2 figure (for blue collar workers) from 27.75% to a mere 22%. Strangely the only growth area was among the DEs, the unskilled labourers, who saw their share of the audience rise from 27.75% to a high of 29%.

Age range statistics, however, told that while **Doctor Who** audiences had numerically shrunk in recent years, they had maintained their age range split relative to those who were bothering to tune in. The volume of 4-15 year olds was down from 23% to 21%, 16-24 years olds were next, down from 8.5%% to 8.5%. Meanwhile 25-34% aged people notched up a higher total, going from 28% of those who watched **Doctor Who** to 29%. Finally, pensioners and pending pensioners (the over 55 group) were similarly up from a national average of 26.75% to 28%. So some folks were bucking the trend.

Looking to stem this viewer haemorrhage, the BBC's publicity offices hastily assembled a second Press Launch for Season 26, arranging an event that was staged on 19 October 1989 at Television Centre, hosted by John Nathan-Turner, with Sylvester McCoy, Sophie Aldred, Nicholas Parsons and Julian Holloway there to answer journalist questions. Also present was Peter Cregeen, who assured reporters, in answer to rumours that **Doctor Who**'s future was becoming uncertain, that there would be "...more **Doctor Who** in the future".

He just neglected to mention when...

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The Abominable Dr Phibes
The Cook, the Thief, His Wife and Her Lover (Peter Greenaway, 1989)
Poltergeist II: The Other Side
Theatre of Death

Theatre

Cinderella
Daisy Pull It Off
I Miss My War
Underground Man (Edinburgh, 1990)

Radio

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Television

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Blake's 7 (BBC, 1978-81)
Casualty (BBC, 1986-…)
Corners (BBC, 1987-1990)
Coronation Street (Granada, 1961-…)
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EastEnders (BBC, 1985-…)
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The Pallisers (BBC)
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What's Your Story (BBC, 1990)

Doctor Who

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Battlefield (In-Vision 101)
Black Orchid (In-Vision 59)
The Brain of Morbius (In-Vision12)
Castrovalva (In-Vision 55)
The Curse of Fenric (In-Vision 103)
Earthshock (In-Vision 60)
Fire of the Starmind (Unproduced)
The Five Doctors (In-Vision 69)
Full Circle (In-Vision 48)
The Greatest Show in the Galaxy (In-Vision 99)
Kinda (In-Vision 57)
The King's Demons (In-Vision 68)
Nightmare of Eden (In-Vision 42)
Planet of the Spiders (Space and Time 74)
Snakedance (In-Vision 64)
Survival (In-Vision 104)
Remembrance of the Daleks (In-Vision 96)
Terminus (In-Vision 66)
The Trial of a Time Lord (In-Vision 91-95)
The Two Doctors (In-Vision 81)
The Warmongers (Unproduced)

GHOST LIGHT

Series Twenty-Six
Story Two
Serial 156
Code 7Q

The Doctor Sylvester McCoy
Ace Sophie Aldred
Written by Marc Platt
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Alan Wareing

Cast

Mrs Pritchard [1-3] Sylvia Syms
Mrs Grose [1-2] Brenda Kempner
Reverend Ernest Matthews [1-2] John Nettleton
Gwendoline [1-3] Katharine Schlesinger
Josiah Samuel-Smith [1-3] Ian Hogg
Redvers Fenn Cooper [1-3] Michael Cochrane
Nimrod [1-3] Karl Forgione
Control [1-3] Sharon Duce
Inspector MacKenzie [2-3] Frank Windsor
Light [3] John Hallam

Small roles:

Nightmaids [1-3] Emma Darrell, Vivienne Drake, Diana Frances, Fiona King
Day Maids [1] Katie Jarrett, Sue Somerset
Husks [1-3] Keith Harvie, Jack Talbot

Crew

Title Music by Ron Grainer
Arranged by Keff McCulloch
Incidental Music Mark Ayres
Special Sound Dick Mills
Production Assistant Valerie Whiston
Production Manager Gary Downie
Assistant Floor Manager Stephen Garwood
Floor Assistant Eirwen Davies
Lighting Director Henry Barber
Studio Sound Scott Talbot, Keith Bowden
Deputy Sound Supervisor Andrew Down
Grams Operator Mike Weaver
Pianist Alasdair Nicolson
Video Effects Dave Chapman
Vision Mixer Susan Brincat
Video Tape Editor Hugh Parson
VT Engineer Steve Grayston
Technical Co-Ordinator Richard Wilson
Camera Supervisor Spencer Payne *replacing Geoff Clark*
Production Operative Supervisor Martin Curley
Production Operatives Pat McGuire, Dougie Hancock, Phil Clark
Props Buyer Nick Barnett
Costume Designer Ken Trew
Costume Assistant Sally Booth-Jones
Senior Dresser Riley Clark
Dressers Karen Beale, Ray Greenhill, Sara Wilkinson, Lisa Bellingham
Make-Up Designer Joan Stribling
Make Up Assistants Christine Wheeler, Helen Johnson, Caroline O'Neil, Christina Webster, Val Sparkes
Visual Effects Designer Malcolm James
Visual Effects Assistants Guy Lunn, Mike Tucker, Paul McGuinness, James Davis
Stunt Arranger Paul Heasman
Artist Booker Maggie Anson
Graphic Designer Oliver Elmes
Computer Animation CAL Video
Designer Nick Somerville
Design Assistant Paddy Lea
Finance Assistant Paul Goodliffe
Producer's Secretary Clare Kinmont
ProductionAssociate June Collins

Rehearsals

8th — 17th July 1989
21st — 31st July 1989

Studio recording

18th — 19th July 1989, TC3
1st — 3rd August 1989, TC3

Transmission

Part One Wednesday 4th October 1989
19.35pm, BBC1 (24'17", 19.34.02 — 19.58.19)
Part Two Wednesday 11th October 1989
19.35pm, BBC1 (24'18", 19.34.12 — 19.58.30)
Part Three Wednesday 18th October 1989
19.35pm, BBC1 (24'17", 19.35.05 — 19.59.22)

Programme Numbers

Part One 50/LDL/L272Y/72/X
Part Two 50/LDL/L273S/72/X
Part Three 50/LDL/:L274L73/X

Audience, Position and Ratings

Part One: 4.2 million, 94th, 68%
Part Two: 4.0 million, 93rd, 68%
Part Three: 4.0 million, 104th, 64%

Next Episode:
The Curse of Fenric
"We play the game again..."